

Miller Passes Shaw and Crosby!

N. Y. Local To Study All Pay Checks

Leaders' and Sidemen's Incomes Are Bared

New York—Under a ruling just put into effect, all payments to musicians for work on recording, transcription, commercial radio, sound effects and other similar engagements in the jurisdiction of Local 802 must be made through the Local's collection department.

Considered the most drastic supervision ever put into effect by Local 802, appointing itself paymaster to its membership, the new ruling affects side men and leaders alike. Primary interest of the Union in putting the law into effect is ostensibly to see that members are paid prevailing wage scales.

'Share the Wealth' Idea

It is thought that some form of systematic redistribution of work in the Local may be the ultimate result. When it is considered that the new payoff system will provide the Local with just about all possible information on who is working (Modulate to Page 4)

Mrs. Harry James Recovers



LOUISE TOBIN

Forced to give her notice a few weeks back to Benny Goodman because she expected soon to become a mother, Louise Tobin suddenly became ill and, according to friends, nearly died. The plucky Texas girl, whose blues singing got her the name "Louie Louie," has since returned home to convalesce. She was reported out of danger when a doctor of Detroit took her to the Waldorf with him. She is now recovering on the radio.

People'

Edgar Sampson, director of the Ella Fitzgerald band, returned to New York unexpectedly a couple of weeks back declaring "too many people" were trying to join the band. The boys were more interested in listening to ball games than in going to rehearsals," said Sampson. Differences may be patched up but he'll stay here writing for the band and working in the sax section, as he had been doing.

Muggsy Spanier has been having a lot of trouble, saying that unless he has all drinking eliminated from his ragtime band, he'll quit the combo and join a big band as trumpeter.

DOWN BEAT

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The Musicians' Bible

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Gang Slays Millionaire in Leader's Auto

Chicago—Local maestro Stephen Leonard must be excused if he seems a bit shaky on his Middle-western one-nighters these days.

Early this month his car was mysteriously borrowed from a west side gas station, and the next day the headlines in all daily papers screamed the gang slaying of millionaire race track president, Eddie O'Hare, whose body had been riddled by gangland bullets while he was driving his car in the same west side neighborhood in which Leonard's car had disappeared.

Three days after it was taken, Leonard discovered his car parked in front of his residence, everything intact and keys in the ignition. Since it was apparent that all marks and fingerprints had been carefully wiped away, police concluded the car probably was used by the killers, who are thought to have "wiped out" O'Hare for refusing to contribute \$50,000 to a stake allegedly being gathered by all Al Capone successors to buy him off and keep him out of local underworld.

'Bombshell' Weds



INA RAY HUTTON

Richmond, Va.—The marriage of Ina Ray Hutton to Charles Durwald, a non-professional, last summer was revealed by a *Down Beat* representative here last week. Miss Hutton, famous as the "blonde bombshell of rhythm" for her dancing, singing, and methods of fronting her male band, is now wearing the ring in public.

War Drives Noted U.S. Stars Home

BY L. G. F.

New York—Back from Europe after 12 years, Danny Polo is in town reestablishing himself and expects to settle down soon with a big band.

Polo, regarded for years by British and Continental fans as "Europe's Benny Goodman," went to France in 1927 with Dave Tough and Bud Freeman to work in a Paris nitery. Later he toured Europe with Lud Gluskin, then he went to England where he gained fame during six years as star clarinetist with Ambrose's orchestra.

For the last year he has been working with France's best band, under Ray Ventura. The war left him jobless. An amazing load of talent was on the same boat with Polo returning to the States. Leon Abbey, colored violinist, was a passenger, and some of the boys in his band worked their way across. Joe Turner, the pianist who first went to Europe as Adelaide Hall's accompanist, worked his way back in the linen room. Others returning included Mike McKendrick, guitarist on many Armstrong records; Benny Payton, trombonist; Frank Withers, and Emile Christian, 44-year-old New Orleans trombonist and bassist, who had been away since 1921 when he went to London with the original Dixieland jazz band.

Garland Wilson, the great pianist, and Una Mae Carlisle, both of whom gained fame abroad, also landed in New York recently. And now all of them are scuttling about looking for work.

Wingy and Tea Making History



Wingy Manone, left, and Jack Teagarden are shown as they looked in 1927 playing with Doc Ross' orchestra. Warren Scholl's discography of Tea begins in this issue on Page 6—first time Jack's records have ever been listed completely.

Univ. Students Threaten To Withdraw Jones

It is reported that the Baton Rouge, La. students may be withdrawing from the orchestra of E. I. Jones, a Louisiana State University student, who probably will not be able to play for several generations.

Through his agent, Shribman, to play at the Shribman dances on two nights for a total of \$1,500. Jones appeared on the stand the first night fronting a band composed of eight former Layton Bailey men and several members of Phil Baxter's band. Students, recognizing the musicians, demanded their money back and warned other prospective dancers not to buy tickets as the "gyp of the century" was being perpetrated within.

Warned of Whipping

Jones left the stand shortly before midnight, when the dance was supposed to break up, and went to New Orleans, where he registered under the name of E. I. Jones. He was reached the next morning by long distance telephone.

This *Down Beat* reporter had an ear glued to the extension phone when Bob Chinn, LSU student body president, talked to Jones.

"I'd advise you not to show up at the dance tonight," Chinn told Jones. "Use your own discretion, but the students may take it into their head to whip you. They might have done it last night only you left the dance early."

Isham didn't appear for the second night's dance. The orchestra (Modulate to Page 11)

Paces Pianists



BOB ZURKE

Forging ahead of Count Basie, Teddy Wilson and Jess Stacy, Bob Zurke has 477 votes and leads the pianists in the poll. Zurke now leads his own band from the keyboard.

Fred Waring's Father Dies

Harrisburg, Pa.—Frank Malcolm Waring, 65 years old, father of Fred and Tom Waring, died at his home here last month. Besides his sons, both of whom are famous in the music field, Mr. Waring is survived by the widow and two daughters.

Glenn Pushes Goodman For 'Swing King'

Casa Loma Passes Tom Dorsey on Sweet Side

Chicago—Leader of "just another swing band" a year ago, Glenn Miller last week pushed his way into second place in the swing division of the 1939 *Down Beat* musicians' poll, passing Artie Shaw, and at the same time held his third place position in the sweet listings.

Miller's band is proving the all-around favorite of 1939, having already received more votes in the two divisions than any other combo.

Shaw in Third Place

Benny Goodman retained his lead in the swing division, rolling up a record vote to submerge Shaw, who defeated him last year. Shaw rests in third place, behind Goodman and Miller, with Count Basie less than a full jump behind him. Bob Crosby's Dixieland crew is holding down fifth position.

Glen Gray's Casa Loma band last week overtook Tommy Dorsey's in the sweet division after the (Modulate to Page 12)

She Leads The



ELLA FITZGERALD

Still the top favorite with musicians, Ella Fitzgerald is leading Billie Holiday and Mildred Bailey in *Down Beat's* poll.

CRA-Lyons Split; Lipsey Up With MCA

New York—Russ Lyons, Consolidated Artists' exec who was recently returned here after a stretch as manager of CRA's Chi office, resigned last month. Lyons said he wasn't sure of his next affiliation, but later joined Music Corp. of America's New York office.

Morey Lipsey, of Chi's MCA office, will take over as manager in Chicago in January when Charles Miller, present head man of MCA in Chi, returns to New York for an exec position. Johnny Greenhut and Kirk Torney of CRA left in November to open their own offices, known as International Attractions, Inc., in New York. Torney will handle cocktail units.

In Detroit, Herschel Leib and Sam Jack Kaufman opened a new booking office. They are handling bands, string ensembles and soloists. Joseph N. Weber last week announced that as of Nov. 1, a total of 1,232 AFM booking licenses for 1939 had been granted—a figure slightly below 1938. Of that number 259 are in New York.

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Davie Tough
with Jack Teagarden

Maurice Purtill
with Glenn Miller

Buddy Schutz
with Jimmy Dorsey

Frank Carlson
with Woody Herman

Johnny Blowers
with Ben Bernie

Bob Spangler
with Vincent Lopez

Cozy Cole
with Cab Calloway

Jackie Cooper
Movie Star

Frank Schrer
with Dick Jurgens

Ray McKinley
with Will Bradley

Dave Gray
with Clyde McCoy

Phil Rale
with Emil Coleman

Jesse Price
with Harlan Leonard

Howard Bruno
with Ozzie Nelson

Billy Kroner
with Ruby Newman

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with Bob McGrew

Kenny Unwin
with Isham Jones

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SLINGERLAND DRUM COMPANY

Artie Shaw Quits; Pastor Takes Over Band!

New York—Artie Shaw has quit the band business!

Suddenly pulling out, declaring he was "sick of everything" and in need of a rest, Artie on November 15 packed his bags and said he was headed for Mexico City. He didn't say how long he would stay. Nor did he comment on his plans for the future.

His move, unparalleled in the history of the band business, was so spectacular that even the boys in his band refused to believe it. Tony Pastor, tenor sax star and singer, who was on notice at the time, had a conference with Shaw and it was decided Pastor would take over the band.

Pastor Keeps Library

The band will be organized on a cooperative basis with Pastor fronting. A few days before Artie took the walk Tony was lining up men for a new band he had in mind. He dropped the latter idea, however, when Shaw turned the outfit to him. At press time it was said Pastor would retain Artie's library—one of the most valuable ever gotten together—with Artie getting a percentage of the band's profits.

Many of the boys in the band were reported "very resentful" at Artie's action. But just as many persons applauded Shaw for his guts in doing what he thought was right.

Understanding is that Tom Rockwell's General Amusement Corp. will handle the new Pastor outfit. Rockwell's office was instrumental in handling Shaw's group and brought it up from nowhere to the top money band in the nation.

Tony in a Fog

Pastor, who was suddenly thrown into the national spotlight by Shaw's move, said he wasn't sure he would make any changes in the band. Things popped so fast that as *Down Beat* went to press November 22, Pastor and his sidemen still weren't sure what had happened.

An interesting angle is the fact that Pastor is the only member of Artie's old "Swinging strings" band who still is a member of the band. Shaw's sudden decision followed a year of terrific activity, which in addition to his playing theaters, in movies, at concerts, in hotels and on a radio commercial, saw him receiving "bad publicity" for alleged refusals to sign autographs, walking off bandstands with his boys, snubbing newspapermen, and other behavior which undoubtedly was greatly exaggerated by jealous rivals and opposition bookers.

Takes Shaw's Band



TONY PASTOR

New York—With Artie Shaw stepping out of the picture, declaring he is planning a vacation to "get away from it all," Tony Pastor takes over Shaw's great band.

Pastor, tenor sax man and singer, will front the outfit, which will be organized on a cooperative basis. Tony says there'll be few changes in personnel, if any. Shaw's action, which stunned Broadway, rates as the most spectacular of the year. Shaw said he was "heading for Mexico City to rest."

Hoagy's Ghost Still Roams Hoosierland

BY DAVE RICHARDSON

Bloomington, Ind.—Carrying on in the Carmichael tradition, which still abounds thruout Hoosierland, is the Notre Dame Cavaliers band. It has become one of the most popular on the Indiana U. campus. Lineup includes Herm DeMoss, Howard Mosher, Morgan Neu and Forrest Ehermann, saxes; Jim Houston, Bud Adams, Joe Barringer, trumpets; Carlisle Snyder, trombone; Jack Matthews, piano; Ralph Matthews, bass; Walt Byrd, drums. Chep Shapiro fronts it.

N. Y. Locals —

(Jumped from Page 1)

ing and who is not; what average and annual incomes of the membership is, both individually and in the aggregate; what recording, transcription and radio studios are using what men; what booking offices are making how much profit, all these factors would be of inestimable value in considering legislation affecting regulation of wage scales, work distribution, unemployment assessments levied on the various income groups, etc.

Information (such as is now available on studio musicians) has been on hand for some time on

men working other classes of engagements, in the duplicate contracts which must be filed on steady, one-nighter and other type dates.

In short, the economic status of the entire membership of the wealthiest local in the AFM will be at the fingertips of its officials.

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Wallace May Give Tenney Big Battle

BY DAVID HYLTON

Los Angeles—The annual election of officers in Local 47 will be held in a few days. Nominees for president are J. K. Wallace, Gene Dabney, Ed Gruen, Carl Singer and the incumbent, Jack Tenney.

Most important of the new candidates for the new office seems to be Wallace, who played bass trombone for many years in the L. A. Symphony and who has been out at the movie studios for some time. The election has all the earmarks of a bitter fight between opposing factions.

"The strongest point in my campaign is to place control of the Local back into the hands of the musicians where it belongs, instead of in the hands of a political group who have been hiding all real union issues under an inept and fruitless search for communists in the Union," stated candidate Wallace when interviewed by this reporter.

"For the past two years now, the present administration has been

political throughout," Wallace continued. "The president has appointed the rest of the administrative officers when they should have been elected by the membership. The Overture (Local 47's house organ) should be used for the benefit of the local and not to spread the propaganda of any administration."

Basie Given a Ball

Tenney claims that the musicians' sheet, Tempo, has "gone over to the other side." Charles Emge, editor of Tempo, having been accused of developing "communist traits" and of being "bought out" by a leftist faction, claims strict impartiality.

Count Basie, returning from Frisco for a couple of one nighters, was given a warm reception at a session that included Art Tatum, King Cole's swingsters, Bumps Myers, Eddie Beal, King Guion, and other fine men. Hot meat pies galore were consumed by all present and the session

broke up around 10 Sunday morning.

The Palomar management plans to start rebuilding before Christmas and hopes to have a new Palomar by the middle of February.

"Lost" Cats Located

Locating a few musicians who may seem to have disappeared: George Thow (trumpet), Chase & Sanborn hour; Andy Seacrest (trumpet), Dole Pineapple, Gulf Oil and Kraft shows; Santo "Pec" Pecora (trombone), Dole Pineapple show; Charlie Lavere (piano), Gulf Oil show, Kraft Music Hall and Woodbury Playhouse; Ralph Hol-

lenbeck (trumpet) with Ennis on (reeds), McGee program and Sig-Bob Hope show; Archie Rosate, National Oil Carnival.

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MORTON GREGORY	Orch.
HUB LITTLE	Orch.
JOHN VAN EPPS	Jack Teagarden Orch.
ART ST. JOHN	Orch.
ERNIE CACERES	Orch.
CLINTON GARVIN	Orch.
FRANK GALLODORO	Orch.
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BOB SNYDER	Orch.
SKIPPIE WILLIAMS	Jimmy Mundy Orch.
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CHOO BERRY	C. Calloway Orch.
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DON LODICE	T. Powell Orch.
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BOB STRONG	Bob Strong Orch.
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PAUL McLARNAD	Orch.
JACK BUNCH	Orch.
ERNE WHITE	Orch.
JOE ALLARD	Radio Programs, New York
ART DRELLINGER	Orch.
ROSS GORMAN	Orch.
ARTHUR ROLLINI	Orch.
NONI BERNARDI	Orch.
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Savoy Airshots Give Soloists a Break

New York—Up at the "home of happy feet" in Harlem, at the Savoy Ballroom, NBC is airing Monday and Saturday sustaining programs by Benny Carter's band which are hitting a new high for quality presentations.

The announcer lately has been stepping to the mike to say "that was Benny on alto" or "you just heard Eddie Powell's tenor," at the completion of a hot chorus by the Carter gang. Idea has gained many favorable comments from musicians who like to know who are playing the solos.

Adele Girard Gives Marsala a Girl

New York—Adele Girard, blonde swing harpist and wife of Joe Marsala, clarinet-playing band leader, presented Joe with a daughter Nov. 8 in New York. Mrs. Keg Johnson, wife of Cab Calloway's ace trombonist, gave birth to a son a few days earlier.



In Far Away Palestine -

YES—even far away Palestine must have its "swing"—and naturally the preference is for instruments from America, the birth-place of live, vibrant dance music. Y. Yakubovsky, who directs the destinies of the "Gay Swingers," is a slip-horn man—and it is the York Model 146 for him—now on his second York—and when he meets Gabriel, we are sure he will still be playing a York, for as he says, "York builds the only Trombone on which I feel sure of myself under any and all conditions—the performer who owns a York is never let down." You, too, will find the never-let-you-down feature of York a real comforting asset. Many, many great Trombonists swear by the York Model 146—and so will you. Write today for Catalogue, free trial offer, and name of nearest York dealer.

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Tea Cut First Disc in 1928 Subbing for Mole

BY WARREN W. SCHOLL

Should any phonophile suddenly decide to specialize in collecting Jack Teagarden records he will eventually discover that his library could scarcely be more diversified than if he had conscientiously made it so.

All of which is a complicated way of saying that Teagarden has recorded with every outstanding figure in the hot jazz field at one time or other, either by furnishing accompaniment at a blues session, playing more or less legitimately with Paul Whiteman, simply jamming with pickup bands, or being just plain Jack Teagarden directing his own present excellent band.

First Disc in 1928

Like most hot musicians, Mr. Tea has a notoriously bad memory (especially when it comes to naming exact dates, titles, personnel, etc.), but from all accounts he made his first appearance in a record studio back in the spring of 1928 (March 4th, to be exact), when he substituted at the last minute for Miff Mole on a Roger Wolfe Kahn Victor date. Discophiles will recall that the Kahn unit consisted of Red Nichols, Eddie Lang-Joe Venuti, Art Schutt, etc., which was pretty distinguished company for a newcomer who had to deputize for Miff Mole, then accepted king of hot trombonists.

Title in question was "She's a Great Great Girl" (Vic. 21326), and Jackson really startled his companions with the individual style he employed in the chorus allotted to him. Here was a musician who had his own unique way of playing trombone—unconventional phrasing, peculiar intonation, and remarkable imagination. Result: Less than a year later, Jack was appearing on all dates with Red Nichols' Five Pennies, and the name TEAGARDEN was definitely established with the original intelligentsia of hot jazz.

But this is getting a bit ahead of the story. Following his entrance to New York in '28, Jack soon joined Ben Pollack's famous band (replacing Glenn Miller, by the way), playing in the distinguished company of Benny Goodman, Jimmy McPartland and Bud Freeman (who joined later). While Jack played exquisitely with Pollack, one would never guess it, judging from the Pollack Victor series of recordings. The same commercial stigma that marred efforts of the Jean Goldkette band was apparent in the case of Pollack. Nothing of earth-shaking consequence ever took place on these Victor dates



—Courtesy Milton Karle

Smoky City Siren . . .

Faye Parker, thrush with Maurice Spitalny's staff band at station KDKA, Pittsburgh, is the wife of George Youngling, Pitt sax ace and arranger. Faye has been in Pittsburgh two years now and rates as top fem warbler in the Smoky City.

and it is more for historical interest than merit that I am listing the following titles where Jack appeared for 16 bars or more.

- 28 Victor 21748 "Buy Buy for Baby" (16 bars) — Benny Goodman.
- 29 Victor 21827 "Sentimental Baby" (16 bars) — Features Jimmy McPartland in entire opening chorus, and a half chorus each by Jackson and Benny.
- Victor 21858 "Futuristic Rhythm" (16 bars) — Jack and Benny each take 16-bar solos.
- Victor 21944 "My Kinda Love" (16 bars) — Full chorus of Mr. Tea. Note the gliding "fuff" he makes here.
- Victor 22101 "Sweetheart We Need Each Other" (16 bars) — Each Other.
- Victor 22106 "Where the Sweet Forget-Me-Not" (16 bars) — (16 bars).
- Victor 22147 "Song of the Blues" (16 bars) — (16 bars).
- Victor 22158 "From Now On" (32 bars) — (32 bars).
- 30 Victor 22267 "Keep Your Undershirt On" (16 bars) — 16 bars spirited Jackson and 8 bars of poor Goodman.

Between 1930 and 1933 Jack continued playing with Pollack, long after cohorts B.G., McPartland and Freeman left, but the only sample of his work to be found in the Victor-Pollack series is a single remarkable coupling released summer 1933—Vic. 24284—"Two Tickets to Georgia" and "Linger a Little Longer in the Twilight." By this time the Pollack personnel was

beginning to look something like the original Bob Crosby-nucleus, what with Charlie Spivak, Eddie Miller, Hilton Lamare, Matty Matlock, Gil Rodin and Ray Beauduc playing alongside of Jack Teagarden on these snappy numbers.

Both arrangements are extremely exciting (possibly Dean Kincaid?), and I might publicly suggest that Victor would do well to reissue these items today.

Plays Corny on Purpose!

Pollack's band recorded a few odd selections for Perfect, Oriole, Regal, etc., but Jack is featured only on the following:

- Okeh 41189—"In a Great Big Way" & "Let's Sit and Talk About You."
- Perfect 15325—"There's a Wah Wah Gal" & "If I Could Be With You" (latter vocal by Jackson).
- Oriole 2193—"Sing Song Girl."
- Oriole 2208—"You Didn't Have to Tell Me" (vocal by Jackson).
- Oriole 2214—"I'm a Ding Dong Daddy."
- Regal 10057—"Rollin' Down Thereover."

NOTE: Commodore Music Shop has reissued "If I Could Be With You" & "You Didn't Have to Tell Me" (103).

As I suggested before, Jack and his pals weren't particularly convincing in many of these early efforts. Any veteran collector will tell you the boys were at their best when working for various obscure record companies under such fond-fusing noms-de-plume as Gil Rodin's Boys, Lumberjacks, Dixie Daisies, Jimmy McHugh's Bostonians, Mill's Musical Clowns, Kentucky Grasshoppers, or any other of a dozen names. Some of the tunes recorded were played in deliberately corny style, for example such gems as "Shirt-Tail Stomp" by the Kentucky Grasshoppers (Banner 6355); "Icky Blues" by Jimmy Bracken's Toe-Ticklers (Regal 8723); or "Tiger Rag" by Ted White's Collegians (Oriole 1544). For a complete list of all known numbers by these incognito Teagarden-Pollack groups let me refer the reader to Charles Delaunay's 1938 edition of "Discography," a

book that covers this branch of Teagardenia quite thoroughly.

Just to keep the record straight I'm going to add a couple more titles which seem to have escaped even Delaunay's attention. They are:

- Vocalion 15860—"Loved One" & "St. Louis Blues" by Jack Winn and his Dallas Dandies. (Jack has lively solo in first side, but "St. Louis" is impossible, probably the work of a different band).
- Velvet-tone 1795—"Baby" by Jimmy McHugh's Bostonians. — Features only 8 bars of Tea.

Cameo 8994—"Cause I'm in Love" & "Diga Diga Do" by the Dixie Daisies. (Both sides feature copious solos by Jack and Jimmy Dorsey (latter on both alto sax and clarinet.) This outfit is under direction of violinist Matt Malneck. Vocalist is unspeakably bad.

Probably Jack Teagarden's most inspired trombone playing of the '28-'29 period occurred in the series of recordings he made with the miscellaneous pick-up bands that had no definite affiliation with the regular Ben Pollack organization. Most famous such group that Jack recorded extensively with, of

course, was Red Nichols' Five Pennies. Up till '29 Miff Mole had been featured regularly with the original 5 pennies, but when the Nichols-Mole partnership dissolved, Jackson was recruited (together with clarinetist Benny Goodman) to play in subsequent sessions by the 5 pennies. Collective personnel of the Nichols-Teagarden discs in question consisted of: Pee Wee Russell, Jim Dorsey & Goodman (clarinets); Teagarden with Tommy Dorsey or Glenn Miller (trombones); Bud Freeman, Babe Rusin (tenor sax); Adrian Rollini (bass sax); Gene Krupa, Dave Tough (drums); Lang, Krese (guitar); Joe Sullivan, Jack Rusin and Art Schutt (Piano); Nichols, Chas. Teagarden and Ruby Weinstein (trumpets).

Brunswick 4363—"On the Alamo" (two versions of this have been issued) & "Chinatown." 4373—"Indiana" & "Dinah" (reissued in 1935 as 6718, and again in 1939 as Vocalion 4599).

(Modulate to Page 19)

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SAXOPHONES

Move Over, Stacy and Sullivan—Let Hodes In!

BY GEORGE M. AVAKIAN

"Hodes? Hell, that guy can't play nothin' but the blues!"

It was meant to be a slam, but it was the perfect compliment. Because in hot music the blues comes first, and if they come last too it's all right.

Art Hodes is the full name, and before you get too much on the Sullivan-Stacy time, consider what Art has to offer: the blues. And as a blues piano soloist, he is unequalled among white musicians.

"Got to Hear Him"

It's easy enough to call a guy the best, but let's look at the records. Listen to Hodes on Solo Art and stack him up with the best Jess and Joe have done on wax. Offhand I'd name *Barrelhouse* for Stacy and *Gin Mill Blues* for Sullivan. Those two stand pretty much alone as the best white piano solos until now.

That's the simple way to put Art up there. The best is to hear him in person.

He's not an orchestra man, like Joe and Jess, and he simply plays the blues all the time. That's in his favor right from the start. That's what puts him up with the colored boys.

It's colored music. Sure. You've heard it before: "White man playing colored music." Well, this is it. And done right.

Mannone an Old Buddy

You can hear Art Hodes any night down at the Pirate's Den on West Third Street in New York. Art's a New York boy, but the big town has known him for less than two years. Before then, he spent most of his time in Chicago.

Up to the time he met Wingy Mannone, Chicago took Hodes more or less for granted. Wingy, with the help of Ray Biondi, was looking all over town for a pianist, and Ray took him in to hear Art. It was in a basement, with the piano behind the bar, out of sight. . . . Wingy heard him play from out front and said "That's the man I want." He got him.

The boys used to jam around a good bit, and one night Art sat in at a place called the Eldorado, on 55th and Prairie. The boss liked him so well that he wanted Hodes there and then, but Art was Wingy's regular pianist. So the boss got together with Wingy and the Mannone boys moved in en masse. There was Wingy and Art, Gene Krupa, Bud Freeman, Mike Hatt, and Herman Foster (the forgotten man of the guitar).

"The colored folks lined up outside to hear that band," recalls Art. "That was my first job in big company." Art thinks of a job as good not by the reputation of the band, or the pay they got, or the exclusiveness of the spot, but through the talent in the band.

Wingy Gets Excited

There were sessions with Bix and Tesch and the boys sitting in, one honey in particular lasting until the early dawn, when the

porter told them the band stand had to be swept some time. Then there was the queer job with Gene Austin—Wingy, Steve Brown, and Art making up a hot trio. Knocking around with such grand guys as George Zack and Frank Melrose, Wade Foster and Johnny Lain, Earl Wiley and the late Benny Moylan. And other memories like Louis Armstrong reading Wingy and Art a letter from Joe Oliver, telling him to come to New York: "You can always put dem feet in my bed!"

One day Wingy rushed into Hodes' room, threw his \$100 coat on the floor, and hollered "Gimme ten bucks for it—I'm tired of this town—I'm gone, man!" And the

next Art heard of him he had really gained fame.

Leaves Windy City

Hodes played with the Wolverines after Bix left and even banged around with Smith Ballew. The last kick in Chicago came just before he left in the spring of 1938—a bash with Roy Eldridge and the Dodds brothers on the south side.

Art came to New York in April, landed in a session at the Hickory House, and as a result got his first press notice—a rave from George Frazier. He also met Herman Rosenberg (a terrific guy who seems to know everybody and everything before it happens).

(Modulate to Page 20)



Art Hodes, classed by George M. Avakian and other critics as one of the greatest of American blues pianists, is shown here as he cut two sides for Dan Qualey's Solo Art label in New York. Hodes has had to play for doughnuts all his life, and still does.

Eldridge Says 'No More Band Changes'

New York—Roy Eldridge, dapper little trumpeter who came up from a side man seat with Fletcher Henderson to leading his own band, says he is satisfied with his band and won't "make any more changes for a long spell."

His present outfit, touring, includes Robert Williams, trumpet; Eli Robinson, trombone; Joe Eldridge, alto; Prince Robinson and Franz Jackson, tenors; Clyde Hart, piano; Ted Sturgis, bass; John Collins, guitar; David Francis, drums, and Laurel Watson, vocals.

Mrs. Rodney Ogle Ill in New Orleans

New Orleans — Mrs. Rodney Ogle, wife of the first trombonist with Gene Krupa's band in Chicago, is critically ill here. Her husband was forced to leave the Krupa crew temporarily to come here. Ogle's place was taken by Al Jordan of Barney Rapp's band.

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Tesch and Chicagoans Hit NYC on B'way Panic Job!

But Death Awaited
His Return Home...

BY DAVE DEXTER, JR.
(Part Two)

Frank M. Teschemacher was strictly a Chicagoan. Rarely did he leave the "toddlin' town." He went to New York only once, and that was a panic job.

It was in 1928. The Red McKenzie-Eddie Condon Okeh records of *Liza, China Boy, Nobody's Sweetheart* and *Sugar* were issued, and were successful enough to attract a lot of attention, especially among musicians. Bee Palmer, a singing cafe entertainer, was so impressed by them that she landed a New York job for the band. The lineup of that now-famous group included Tesch, Gene Krupa, Joe Sullivan, Jim Lanigan, Jimmy McPartland, Bud Freeman, Joe Sullivan, and Red and Eddie.

Sullivan Remembers Panic

Tesch and his buddies got to New York in time to find the job had petered out before they could start. But in a few days they promoted a week at the Palace Theater on Times Square accompanying the dance team of Barbara Bennett and Charles Sabin.

Joe Sullivan, who now has his own little jam band in New York, remembers the week at the Palace with Tesch well.

"It didn't work out very well," says Joe. "We just couldn't play for that arty highbrow dance stuff. We'd start off okay and then one of the guys would start improvising. One hot solo would follow another. It was lots of fun for us—but the dancers didn't like it."

"Variety mag panned us pretty



—Seymour Rudolph Photo

Still Scarred, the tree struck by Bill Davison's Packard the morning Tesch met death is shown here, still standing at Wilson and Magnolia in Chicago as mute testimony of the circumstances surrounding the great clarinetist's death. Bud Cons of *Down Beat* points at the scarred trunk.

badly. Said we should go out to the woodshed and practice a couple of years before hitting Broadway again. But we knew the type of band *Variety* approved and were glad that we were not classed in that same group."

Krupa's Mother Dies

The band lasted a week and broke up. Most of the gang joined Red Nichols. Gene Krupa's mother died suddenly and Gene had to return to Chicago about this time. Tesch was in the bunch that went with Nichols. He went to Atlantic City in August of 1928 with Nichols and returned to Chicago in September after three months in the east. Tesch told his mother he

found New York a "rough place" and admitted he was just plain homesick. The same thing happened once before when he went to Florida with Charlie Straight's band. He got homesick and returned to Chicago.

In New York, Tesch made two records with Ted Lewis for Columbia. Titles were *Wabash Blues* and *Farewell Blues*, numbered 2029 and collector's items today. Muggsy Spanier and Georg Brunis (new spelling) were on the date with Tesch. The comparison between Tesch's and Lewis' clarinet styles was a good kick for everyone then—and is now. It's hard to believe that one man can play a musical instrument so much better than another man. The sides later were released on Okeh 41579 and 41580.

In Chicago, Tesch jobbed around awhile with bands led by Eddie Neibaur, Joe Kayser, Eddie Varzoz, Charlie Straight, Floyd Town and—it's the honest truth—Jan Garber. Jan's band was not the ricky-tick crew it is today; it was three years later that he took over Freddie Large's outfit. Rudy Rudi-sill is the only man in Jan's 1939 group who played with Jan while Tesch was a member. Eddie Page—remember him?—was the guitarist and "personality" singer.

Tesch Squelches Heckler

Tesch played violin with Garber most of the time, doubling on alto sax and clarinet. His mother, Mrs. Charlotte Teschemacher, says Garber considered her son his "ace" instrumentalist and used many of Tesch's arrangements. "Frank liked Jan, and so did I," she says, "because Jan was a good boss, considerate, and always paid Frank well."

"One night while the boys were standing up singing behind a vocal, like Tommy Dorsey's band does now, one of the dancers wafted by and noticed my son's voice. 'Boy, you can sit down,' the dancer told Frank, 'I ain't ever heard a sound like that before.'"



—Courtesy George Wetling

Shortly before his death, this snapshot of Frank Teschemacher was made in Chicago. Unlike most musicians, Tesch disliked being away from home, and on more than one occasion he left bands because he was homesick. In the final chapter on Tesch's life in the Dec. 15 *Down Beat*, Dave Dexter will analyze Tesch's style with comments by E. M. Ashcraft, III, Hugues Panassie, Charles Edward Smith and other authorities.

Well that peeved Frank. He knew he couldn't sing—he couldn't even hum a tune in spite of his instrumental and arranging talents—so he jumped out of line, doubled his fist, and shouted 'listen smart guy—I'm a clarinet player and I don't

give a damn what you think of my voice. Wait till the next set and I'll blow you out of this hall.' That was Frank—dead serious every minute about his music. It was all he cared for. And after my husband and I finally realized he would never be a classical musician, but a straight dance man, we never argued with him. We encouraged him constantly, in fact, because we knew he would never do anything but play jazz."

Marriage is No Go
Tesch's father died February 20, (Modulate to Page 23)

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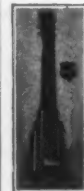
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Guitarmen, Wake Up and Pluck!

Wire for Sound; Let 'Em Hear You Play

BY CHARLIE CHRISTIAN
(Featured Guitarist, Benny Goodman Orchestra)

Guitar players have long needed a champion, someone to explain to the world that a guitarist is something more than just a robot plunking on a gadget to keep the rhythm going. For all most band-leaders get out of them, guitarists might just as well be scratching washboards with sewing thimbles. There are dozens of guitar players around the country—and I mean good guitar players—who have resigned themselves to a life of playing for nothing but cookies or just their own kicks, because they've had no alternative if they wanted to continue playing guitar.

Bernard Addison, formerly with Stuff Smith's band, in the August '39 DOWN BEAT, said:

Git-men Get Short End

"Guitarists are goats. In the present day band's setup, it's the guitar player who gets the short end. Leaders don't appreciate the possibilities of the instrument." I've been inclined to agree 100 per cent with Addison, although

and public alike that as a solo jazz instrument the guitar is far from stillborn. Reuss's guitar was amplified on the session.

Smith Gains Prominence

Then there's Georgie Barnes, the 17-year-old Chicagoan, who, with an amplified instrument, set that town on its ear at Chicago's Off-Beat club last spring. Barnes has just been added to the staff of the Chicago NBC studios. A year ago he had a tough time booking his own Chicago Heights combo for Saturday nights.

And Floyd Smith, the colored guitar player with Andy Kirk's band. With an amplified guitar he has been acclaimed widely as one

of the greatest guitarists of all time, particularly in the blues idiom. His work on the Decca record, *Floyd's Blues*, with the Kirk band, forces his ability and the value of the guitar smack into the consciousness and ears of the public.

Needless to say, amplifying my instrument has made it possible for me to get a wonderful break. A few weeks ago I was working for beans down in Oklahoma and most of the time having a plenty tough time of getting along and playing the way I wanted to play.

Practice Solo Stuff

So take heart, all you starving guitarists. I know and so does the

rest of our small circles, that you play damned fine music, but now you've got a chance to bring the fact to the attention of not only short-sighted leaders but to the attention of the world. And I don't think it'll be long before you're feeding your stomach again as well as your heart. Practice solo stuff, single string and otherwise, and save up a few dimes to amplify your instrument.

You continue to play guitar the way it should be played and you'll make the rest of the world like it.

Dick Lotter's Ork Debuts in Frisco

San Francisco—Dick Lotter's band, Frisco's newest swing sensation, went into Sweet's Ballroom in Oakland Nov. 22 for a 2-week stay. Pianist Pete Rugolo is doing the arranging and Howard Keith is getting feature billing on drums. Lotter is a former hot trumpet with Gene Krupa.

Johnny Dodds is Slowly Recovering

Chicago—Johnny Dodds, early day New Orleans jazz clarinet player, who was stricken with a severe illness in August, is slowly recovering at his home on the south side here. According to his brother, Baby Dodds, drummer at the Three Deuces, Johnny is getting better every day, but still isn't able to play his stick. Johnny's condition no longer is dangerous, however.

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CHARLIE CHRISTIAN

Thinks amplification gives guitarists new lease on life.

naturally there are leaders who have been exceptions to this generality (and not out of fear for my job do I say that Benny is one of them).

With an appalling ignorance of the effective use to which they could put the instrument, most leaders, including those in the radio and movie studios, have demanded a guitarist who can fiddle, arrange or pick his teeth walking a tight rope every other chorus. The fact that he might have been truly an artist on the guitar was negligible.

A New Era Dawning

And arrangers seem either to have neglected to learn anything about the guitar or else have found that arranging for it is beyond their ability.

But the dawn of a new era is at hand for all these fine guitarists who had become resigned to playing to feed their souls but not necessarily their stomachs.

Electrical amplification has given guitarists a new lease on life.

Allan Reuss, with Jack Teagarden's band, was one of the first well-known men to attach an amplifier to his guitar. Musicians have been aware of Reuss's ability for several years, but the instrument is subtle and the public probably never would have realized his ability if they'd had to strain their ears to catch the niceties of his technique and the beauty of his improvisations. Allan's recent work on Jack Teagarden's Brunswick record, *Pickin' for Patsey*, his own number, proved to the record companies as well as to musicians



Left to Right: Jimmy Powell, Carl Frye, Ernie Powell, Sammy Davis, Tyree Glenn—play Conns.

Benny CARTER

AND HIS BAND

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The Musicians' Bible
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Don't Spit on the Jitterbug-Educate Him!

(A Guest Editorial By Irving Hugel)

I've made up my mind. I'm going to buy a gun and shoot every one of those stupid critics and band leaders who blame everything on the jitterbugs. The next thing I know they will blame this damn war on them.

Tell me one thing, when you critics went to school at the age of seven and were taught arithmetic, did you know what the square root of eighty one was? I'll kiss your foot if you did. Won't you guys understand that a jitterbug is just in an elementary stage? Do you really expect him to know who Bessie was or how great Bix was? Do you really expect him to know that Louis is better than Elman? Don't you think he has to learn why? Let's take a jitterbug apart.

First of all he's about 16 and is either a high-school or college kid. He comes home from school and turns the radio on, and by some luck gets Goodman. What's the first thing that hits him? Is it Benny's playing or is it Jerome's tenor. Of course not, the first thing that gets him is the solid rhythm. He keeps time with the music by stamping his feet and then the infernal clapping begins. That's his foundation. Rhythm! Then Elman takes a chorus. The kid can't sit still because his riff is stirring something inside of him. He learns his name is Elman. Presto, he knows a trumpet man. Elman is God on the trumpet. He is being weaned now. Watch him gain knowledge. He hears Busse and he's got a new fave. Then James slays him. Finally he has reached a spot where he can say he has heard all the topnotchers and can speak with some authority on the greatness of Louis.

All it did take was time. Don't you critics and leaders give any credit where it is due? Thank the jitterbug for putting swing music where it is today. Try to educate him. Forgive him for clapping when a man is in the midst of a solo, don't spit on him. Try to explain why the Duke's band should be called the eighth wonder of the world. Above all, give him plenty of time and encouragement. Don't make him hate men like Shaw, who calls him a Moron. Earn his respect without shaming him. Then and only then will your contests show signs of intelligence instead of stupidity.

IRVING HUGEL

Jack Jenney Reviews His Band—

(From Page 2)

good music and pleasing the band's audiences. That means I'm not going to emulate the leaders who say, in effect: "This is my style—to hell with John Public—I'm going to play my way and they'll have to like it!" I'll gladly give them what they want in the way of requests and tempos. The band has very definitely pleased its public, so far. However, I'm not completely satisfied. Though a few heads will have to meet the hatchet, I'm trying to give every man the fullest opportunities. This ax-wielding must be done in the interests of the best possible intonation, blend and precision.

Winterhalter a Find

I have been very fortunate in "discovering" the arranging talents of Hugo Winterhalter. Hugo was blowing a sax in my band until I recently decided his arrangements were too good and more valuable than his sax and bass clarinet playing. He really has a soul for arranging and perhaps is the answer to our search for a distinct style. I think he can effectively produce the four trombone and four clarinet choir effects I have outlined to him.

Concerning trombone solos, I accomplish a different effect, I believe, by playing my passages and solos in a very high range without using a mute. I've received much comment on the fact that I should play more solos but I believe in the theory of keeping audiences wanting just a little bit more. So far I've ignored a publicity angle on but may work out a "singing

trombone" or a play on that title to be plugged on the air and in newspaper publicity, etc.

Personnel Listed

Here is my band.

Hank Haupt, Marino Dellalio, Mike Rogers, Jimmy English, sax; Rudy Novak, Joe DePaul, Archie Abrams, trumpet; Henry Singer, Bob Jeaney, Oliver Suderman and myself, trombones; Arnold Ross, piano; Al Costi, guitar; Paul Richter, drums; Bob Shevak, bass; Meredith Blake and Frank Bond, singers.

Thanks for listenin'.

Freeman Ork—

(From Page 2)

tion for the major role of the trumpet player, originally allotted to Louis Armstrong, in *Young Man with a Horn*.

Johnny Blowers now is with Jan Savitt. . . . Newest music publisher in the business and one of the few in skirts is Pearl Karlen who just started her Royal Publishing Co. with the Jacobs-dePaul hit *You Bring Me Down*. Teddy Wilson renewed for 10 weeks at the Golden Gate Ballroom in Harlem, where Andy Kirk also is a popular hold-over. . . . Hal Kemp to record American symphony in jazz idiom by Martin Kramer, young Philadelphia. . . . Ida Cox, vet blues chanteuse, was expected to go into Cafe Society, then John Hammond went to the Pacific coast and the Cafe put in lovely Helen Scott instead.

Ragtime Marches On

TIED NOTES

ARENSMAN-FRAZIER—Pat Arensman, musician with Hod Williams' band, and Leola Frazier, singer with Al Fremont's band, in Pittsburgh recently.

REED-AUCHLY—Dick Reed, bass with George Williams' ork, and Gladys Auchly, recently in Tucson, Ariz.

NEWBERRY-ANDERSON—Hix Newberry, guitarist with George Williams' ork, and Leola Anderson, recently in Tucson, Ariz.

DETJEN-MEYER—Milton Detjen, pianist-composer, and Dorothy Meyer, recently in Manitowish, Wisconsin.

QUIGLEY-SNITMAN—Truman G. Quigley, trumpet with Clyde Lucas, and Leola L. Snitman, Nov. 8, in Jeffersonville, Indiana.

WIGGINS-MARIQUINE—Jack Wiggins, Fort Worth musician, and Louie Mariquine, dancer, in Galveston recently.

SEVERNS-STONE—Charles C. Severns and Irene Stone, singer formerly with Buddy Rogers, in St. Louis recently.

BAIRD-VERONICA—Bill Baird, magician, and Helen Veronica, singer at Harry's New York Bar, Chicago, in Crown Point, Ind., Nov. 3.

FISHER-OLIVER—Charlie Fisher, trombone with Blue Barron ork, and Margaret Oliver, in New York Nov. 4.

NEW NUMBERS

DESMOND—Patricia Arlene, born recently to Mrs. Lawrence M. Desmond, the former Laurine Badour, in Windsor, Ontario. Dad is a composer.

PERCE—Daughter born to Mrs. Jan Perce, wife of the radio and concert tenor, in New York Nov. 5.

FINAL BAR

COLES—Charles Robert, 36, organist and bandleader, in Bridgeport, Conn. recently after long illness.

WITTMAN—James A., 38, musician, recently at his home in Milwaukee, Wis.

FLAMMER—Harold, 50, president of the Music Publishers' Ass'n of the U. S. since 1924, at his home in suburban Bronxville, N. Y.

BENTON—Paul, 56, Des Moines musician, died of a fall from the porch of his home there recently. Had been a member of Local 75, AFM, for 20 years.

SCHUMAN—Oswald Herman, 40, member of pit band at State theater, Hartford, died in that city Nov. 2.

December Birthdays

Kenneth Grahel, Tex Langston, 1; George Koenig, 2; Corky Cornelius, Bud Prentiss, 3; Eddie Heywood, George Woodlen, Carl (Red) Bean, 4; Jim Bishop, Eric Sagerquist, 6; Mort Gregory, 7; Cleo Brown, Floyd (Chops) Lauek, 8; Marion Charlesworth, 9; Walter Sims, Dorothy Lamour, 10; Al George, Mildred Wilhelm, 11; Dick Herschleder, 12; Artie Miller, 13; Sam Rubinowitch, Bob Ergo, 14; Lloyd Snow, George Macy, 15; Cubby Teagarden, Bus Moten, Bernard (Fuzzy) Flood, 16; Hy White, 17; Louis Meo, Fletcher Henderson, Lawrence Lucie, 18; Tiny Berkey, Howie Barkell, Al Mastren, 19.

Lester Sims, 20; Reunald Jones, 22; Freddy Gardner, Betty Allen, 23; Artie St. John, Dick Fisher, Jabbo Smith, Margie Dutton, 24; Cab Calloway, Harry Lawson, Jack Shirra, Al Trace, Gladys Swarthout, Tony Martin, 25; Marty Gold, John Henley, 26; Bunk Johnson, Mascagni Ruffo, 27; Earl Hines, Fred Beck, Albert (Mose) Klink, 28; Ernie Powell, 29; Kay Walsh, Marty Greenberg, 31.

Musicians Off the Record



Jack LeMaire, guitarist with Hal Kemp, hopes to do "Hamlet" someday. Practicing on his histrionics, Jack here expresses (1) concentration, (2) surprise, (3) glamor, and (4) himself. The titles are interchangeable. Actually, the guy plays fine guitar.



"Who in hell are Guy Lombardo's Gin Bottle Five?"

CHORDS and DISCORDS

Chicago Sparrow Says She Knows What It's All About; Blasts Toll

Chicago, Ill.

To the Editors:

I am 17 years old, a girl, and for the last three years have been singing with orchestras and believe me I know what's it all about. That's why I'm writing to tell you Ted Toll's article about girl singers is all wet. . . . I don't suppose he ever was a girl singer. . . . Some of them know the words to more songs than Toll will ever know. He reminds me of my brother Mush who doesn't know anything about music either. Mush plays a sax and spends all his time in black and tan night clubs and doesn't even know the words to any songs. He runs around with a cheap bunch of musicians who don't know anything either. They're all bums and very few work at music. They come to our basement and sit around in the dark and play records which are years old. Cheap bunch, they light one cigaret at a time and everybody smokes it at once. Mush, who is a bum, won't play with good bands but sits up late at night and plays with colored people and never gets paid. Then its people like these who Mr. Toll is apparently one of, who sit around and write articles saying there are no good girl singers. Mush says there aren't either. . . . Let Toll go out some night and see some bands in this town and he will see plenty of girl singers who know the words to all the songs and can get up and really swing out and put plenty of pep into a song. In fact some of them are so much better than the bands it is a shame. Toll's foolish article made me so mad I'd like to cancel my brother's subscription, but can't.

ADELIN C. WOFFORD

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New York City

To the Editors:

Congratulations on the new doubled *Down Beat*. If you came out every day it wouldn't be too much. By deciding to issue twice a month, you have again proved your leadership in the musical publication field. Also, as a white musician, let me say I approve your slant on colored talent in the profession. Real Americanism guarantees freedom of opportunity to all, regardless of race or color. Enclosed find check covering renewal of subscription.

BERN WILLIAMS

Lansing, Mich.

To the Editors:

Your twice a month idea strikes

the boys and myself as a very good one. . . . Yours for continued success.

BOB SIEGRIST

And His Band

Butte, Mont.

To the Editors:

It's a fact, you guys are putting out the only music mag in the country worth reading. *Down Beat* is better than ever now that it comes out more often.

ART HALEK

Shaw-Grable Picture A Plain Old Fake?

Texarkana, Tex.

To the Editors:

Maybe I'm sticking my neck out, but that Artie Shaw-Betty Grable picture on the front page of the Nov. 1 *Down Beat* is a plain old fake. Somebody pulled a fast one when he submitted that one. I am sure the original man in that picture was Jack Benny. I believe I'm right, but maybe not. If so, it's the cleverest bit of foto-faking I've ever seen, and the laugh's on you eds (or on your readers, maybe). . . .

GERTRUDE HARRELL

You and Readers Bill Langer and Dave Miller may be right, Miss Harrell. All we know is that it was a good picture, in our humble opinion. And if it was a fake, we'd like to have more. At the same time, our apologies to Shaw (if he was faked) or Miss Grable (if she was faked). We're not faking when we say our faces are red.—EDS.



All-American . . . Babe Grubbs, bass player and entertainer with Jimmy Fay's band at the Top Hat in Madison, Wisc., shows Mickey McGuire, All-American Wisconsin football player from Hawaii, something Mickey never saw in Honolulu. The Fay band is a click at the spot, and Grubbs is in a large measure responsible.

Sidetracked

Hollywood — Now that the 1932 ditty *I Don't Stand a Ghost of a Chance* is being revived, the old story of Bing Crosby's thwarted ambition is being told again.

Bing wrote the tune when he was still pretty much of an "unknown" in radio. Later, the song became a smash hit, and Crosby decided to quit singing and become a songwriter. But almost simultaneously the public "caught" his style and his retirement from a mike lasted less than a week.

Bing hasn't had to write songs for a living since.



Ready For the Road . . . Dick Jurgens and his band, who have gone a long way since leaving California a few years back, pulled out of the Aragon Ballroom in Chicago Nov. 28 for three weeks of touring in the Midwest. The band returns to the Karzas dansant Dec. 23 in time to play for toddlin' town Christmas parties. Jurgens is at left, next to the driver of the Greyhound charter bus which the Jurgens band uses for its journeys.

Oberstein Bands Are Revealed

New York—List of artists for Eli Oberstein's new Royale and Varsity phonograph labels now includes Johnny Green, Johnny Messner, Jan Garber, Dick Himber, Ramona and Her Men, Stuff Smith, Van Alexander, Roy Eldridge, Reggie Childs, Griff Williams, Will Osborne, Johnny McGee and Glenn Miller. Behind schedule in production, Oberstein's problem as Christmas approaches is to ship out enough platters to satisfy orders. Warren W. Scholl is in charge of Oberstein's hot jazz department.

On The Cover

Glenn Miller, fastest rising leader of 1939, is unlike most leaders. He gets his kicks sitting back in the brass section blowing his trombone with the rest of his boys. And when the photographer approached him for this cover shot, Glenn in his usually retiring manner stepped back to give Marion Hutton the play. She's shown at the mike with Glenn barely visible in background.

Winner of the "sweet band" trophy in a contest sponsored by the American Guild of Banjoists, Guitarists and Mandolinists, Wayne King of waltz fame is shown being presented an award by Mayor Reading of Detroit recently. Burke Bivens and other King sidemen are shown in background. The trophy is known as the "Gretsch award" and donated by the Fred. Gretsch Mfg. Co.

Reviews of the new phonograph records are regular features of each issue of DOWN BEAT. See what "Barrelhouse Dan" has to say before you buy!



—Seymour Rudolph Photo

Jones Eludes Whip—

(Jumped from Page 1)

did, however, and was paid scale to play the job.

Promised Jones' Own Band

Local union prexy Johnny Kidd, upon questioning Jones, was told that the maestro had agreed to come down to LSU and "front a band" for \$1,500. The following Monday Kidd received a wire from Jones advising that he was filing charges with the union, since his agents received only the \$750 deposited when the contract was signed.

But the students claim that Bob Bundy, Shribman agent who handled the deal, had wired the committee that Jones definitely was bringing his own band down. This was confirmed by another wire from Jones himself, stating he was bringing his own band and refuting a rumor that had reached the

students that he was going to front a local band.

The dance committee expects to get anticipated profits from Jones, having turned over their case to Henry G. McMahon, professor in the LSU law school, who, it is said, anticipates no trouble from Jones.

Gil Rodin's Suits Stolen in N.Y.C.

New York—Gil Rodin, tenor saxist and manager of the Bob Crosby band, returned to his hotel room the other afternoon and found it ransacked. Police later arrested a man who had taken Gil's suits and a traveling bag. The guy overlooked Rodin's horns.

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Voters Hustle to Post Ballots in 1939 Poll

Miller Passes Shaw In Swing Division; Third in 'Sweet'

(Jumped from Page 1)

trombonist had gotten off to a lead in the first day's balloting. Behind Casa Loma and Dorsey is Miller. Hal Kemp, Kay Kyser, Guy Lombardo, Sammy Kaye and Wayne King follow in order.

Elman Up Fast

Voting for places in the all-star band also is brisk. Harry James, whose new band has had air time almost without a break since the 24-year-old Texan organized it last winter, has a comfortable lead. Surprising was the showing made by Ziggy Elman, hot man with Goodman, who pushed into the standings ahead of Louis Armstrong and other vets.

Pianists were providing the hottest battle of all at press time, with Bob Zurke, Teddy Wilson, Count Basie and Jess Stacy far ahead. A sudden shift in sentiment toward any one of the four would shove him into the lead by a wide margin.

McCoy Is Corn King

Clyde McCoy appears to be the 1939 king of corn. In former years Henry Busse, also a trumpeter, walked away with that honor.

Jack Teagarden's fast start in the trombone division was worn down by Tommy Dorsey followers, who again placed him in the lead. Outside of Tommy, Tea and Jay Higginbotham, voting was scattered. Jimmy Dorsey's unquestioned superiority on alto sax, in the opinion of musicians, was reflected in the tabulations. On tenor Coleman Hawkins kept pace, while Bud Freeman slipped badly after a bright start. Eddie Miller of the Crosby band and Chu Berry are neck and neck in the listings.

Herman Ork Underrated

Charlie Christian, unknown six months ago, leads the guitarists. Carman Mastren of Tom Dorsey's band is runner-up. And it's all Gene Krupa on drums—musicians sticking to their idol, and winner of past contests, despite occasional

blasts at Gene by the "critics" of the trade rags. Ray Bauduc follows.

Many interesting observations may be made from the standings to date. Woody Herman's band, for example, which has been kicking around many years but never with a boot hard enough to land it in the big money, is considered by musicians to be the most underrated. Jimmy Dorsey and Duke Ellington follow. The reasoning behind such balloting centers around lack of air time, absence of a strong personality "fronting" the bands, perhaps bad managing, refusal to play commercial music, mediocre success with records, and other factors, any one of which is enough to keep an excellent orchestra from reaching the top in the profession. Glenn Miller's sensational rise, Benny Goodman's a few years back, Artie Shaw's last year, Harry James in 1939—all can be analyzed using the same factors. In the case of these, it is apparent that each was "handled" smartly, each got big publicity build-ups, each had plenty of air time and record dates, and of course, each had an excellent band to work with, which is the most important factor of all.

A Few Fake Ballots

More ballots have been received in the first month than in any previous year. That the poll annually becomes more interesting, and tells a more complete picture of the band situation in the United States today, can't be denied. Nine out of 10 ballots were from musicians. Not only were postmarks and handwriting checked by the judges (editors of *Down Beat*) but addresses in many cases were checked.

Only two bands so far have been guilty of unfair balloting. Both are in New York. An investigator, sent to check on voters whose handwriting on 34 ballots looked embarrassingly similar, returned to report the voters did not live at the addresses given. The ballots were destroyed. The same was true in one other instance.

All Musicians Eligible

Readers may vote only once. Every living musician is eligible for a place on the All-American band lineup. Ballots should—but

Comes On Like Buster's Gang!



New York—Willie (The Lion) Smith, who won military citations for his bravery under fire in the World war on the French front, is making a strong comeback after years of tough sledding in Harlem bistros. His album of piano solos, most of them his own compositions, was released by Milt Gabler of Commodore last week and stacks up as one of the recorded tidbits of 1939. Barrehouse Dan reviews the sides on Page 14 of this issue.

don't have to be—filled out completely. Complete tabulations to date:

(Numbers in Parentheses are Standings a Year Ago)

SWING BANDS

1—Benny Goodman (2)	1215
2—Glenn Miller (14)	701
3—Artie Shaw (1)	565
4—Count Basie (4)	539
5—Bob Crosby (3)	428
6—Duke Ellington (7)	262
7—Gene Krupa (10)	210
8—Harry James (5)	197
9—Jan Savitt (24)	191
10—Charlie Barnet (9)	176
11—Woody Herman (19)	160
12—Teddy Powell (0)	143
13—Jimmy Dorsey (6)	119
14—Tommy Dorsey (5)	98
15—Jimmie Lunceford (9)	93
16—Jack Teagarden (0)	54
17—Erskine Hawkins (22)	37
18—Larry Clinton (13)	36
19—Casa Loma (8)	36
20—Muggsy Spanier (0)	34
21—Bud Freeman (0)	33
22—Benny Carter (0)	33
23—Andy Kirk (20)	27
24—Bunny Berigan (12)	21
25—Bob Chester (0)	19
26—Louis Armstrong (31)	18
27—Red Norvo (15)	17
28—John Kirby (0)	17
29—Harlan Leonard (0)	16
30—Bob Zurke (0)	16
31—Cab Calloway (0)	15
32—Earl Hines (30)	15
33—Ella Fitzgerald (16)	13
(All Under 15 Not Listed)	



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HOOVER

251 West 19th St. New York City

20 Best Recordings of 1939 (As Selected by Down Beat's Readers)

1—Glenn Miller's Moonlight Serenade	Bluebird
2—Benny Goodman's And the Angels Sing	Victor
3—Woody Herman's Blues Upstairs	Decca
4—Casa Loma's Sunrise Serenade	Decca
5—Benny Goodman's Jumping at the Woodside	Columbia
6—Gene Krupa's Bolero at the Savoy	Brunswick
7—Glenn Miller's In the Mood	Bluebird
8—Artie Shaw's I Surrender, Dear	Brunswick
9—Harry James' I Found a New Baby	Victor
10—All-Star Band's Blues	Solo Art
11—Pete Johnson's Let 'Em Jump	Commodore
12—Billie Holiday's Fine and Mellow	Decca
13—Bob Crosby's Diga Diga Doo	Bluebird
14—Charlie Barnet's Cherokee	Bluebird
15—Muggsy Spanier's Big Butter & Egg Man	Vocalion
16—Count Basie's Miss Thing	Decca
17—Woody Herman's Woodchopper's Ball	Blue Note
18—Sidney Bechet's Summertime	Brunswick
19—Jack Teagarden's I Gotta Right to Sing the Blues	Brunswick
20—Duke Ellington's Boy Meets Horn	Brunswick

More than 450 other records were mentioned, but not often enough to place in the first twenty. Changes in standings, if any, will be tabulated in the next *Down Beat*, out Dec. 15 everywhere.—EDS.

SWEET BANDS

1—Casa Loma (1)	844
2—Tommy Dorsey (3)	735
3—Glenn Miller (10)	724
4—Hal Kemp (2)	426
5—Kay Kyser (4)	333
6—Guy Lombardo (5)	266
7—Sammy Kaye (13)	165
8—Wayne King (6)	101
9—Teddy Powell (0)	86
10—Paul Whiteman (22)	84
11—Jimmy Dorsey (14)	85
12—Horace Heidt (9)	79
13—Dick Jurgens (0)	62
14—Freddie Martin (20)	60
15—Jack Jenney (0)	59
16—Gray Gordon (0)	57
17—Orrin Tucker (0)	55
18—Artie Shaw (0)	49
19—Duke Ellington (19)	48
20—Richard Himber (11)	45
21—Russ Morgan (7)	42
22—Jan Savitt (0)	42
23—Andy Kirk (23)	38
24—Eddy Duchin (16)	35
25—Ray Noble (21)	35
26—Gene Krupa (0)	27
27—Gene Krupa (0)	26
28—Larry Clinton (8)	25
29—Jan Garber (0)	25
30—Blue Baron (0)	25
31—Jack Teagarden (0)	20
32—John Scott Trotter (0)	19
33—Al Donahue (0)	19
34—Lawrence Walk (0)	18
35—Jimmie Esch (15)	16
36—Ozie Nelson (28)	15
37—Del Courtney (0)	14
38—Bob Crosby (0)	14
39—Ed West (0)	12
40—Frankie Masters (0)	11
41—Vincent Lopez (0)	11
42—Bob Chester (0)	10
(All Under 10 Not Listed)	

TRUMPETS

1—Harry James (1)	1637
2—Bunny Berigan (2)	883
3—Ziggy Elman (8)	804
4—Louis Armstrong (3)	565
5—Sonny Dunham (5)	424
6—Roy Eldridge (4)	339
7—Charles Spivak (16)	237
8—Billy Butterfield (17)	226
9—Johnny Austin (0)	190
10—Yank Lawson (7)	188
11—Muggsy Spanier (0)	167
12—Erskine Hawkins (12)	125
13—Tex Stewart (10)	124
14—Cootie Williams (16)	121
15—Chris Griffin (24)	117
16—Jimmy Ross (0)	91
17—Bobby Hackett (6)	90
18—Clyde Hurley (0)	80
19—Busk Clayton (14)	76
20—Henry (Red) Allen (0)	64
21—Corky Cornelius (0)	64
22—John Best (0)	53
23—Bernie Privin (0)	49
24—Mannie Klein (9)	48
25—Chuck Peterson (0)	41
26—Charlie Teagarden (23)	35
27—Ed Lewis (0)	31
28—Nate Kazebier (0)	21
29—Johnny (Seat) Davis (0)	19
30—Red Nichols (21)	19
31—Zack Zareby (13)	16
32—Charlie Shavers (0)	16
33—Bob Burnet (0)	15
34—Pee-Wee Irwin (15)	15
35—Max Kaminsky (25)	15
36—Louie Prima (0)	15
37—Billy Smith (0)	15
38—Harry Geller (0)	15
(All Below 15 Not Listed)	

Last Year's All-American

Harry James, trumpet.
Bunny Berigan, trumpet.
Louis Armstrong, trumpet.
Jimmy Dorsey, alto sax.
Bud Freeman, trombone.
Chu Berry, tenor sax.
Benny Goodman, clarinet-sax.
Tommy Dorsey, trombone.
Jack Teagarden, trombone.
Teddy Wilson, piano.
Benny Heller, guitar.
Bob Haggart, bass.
Gene Krupa, drums.
Larry Clinton, Fletcher Henderson, arrangers.
Ella Fitzgerald, Bing Crosby, vocalists.

TENOR SAXES

1—Coleman "Bean" Hawkins (6)	634
2—Eddie Miller (2)	506
3—Charlie Barnet (0)	461
4—Leon "Chu" Berry (3)	457
5—Lawrence "Bud" Freeman (1)	443
6—Lester Young (5)	419
7—George Auld (4)	380
8—Tony Pastor (7)	353
9—Gordon "Tex" Benke (0)	320
10—Jerry Jerome (0)	144
11—Bob Chester (0)	97
12—Don Ladouce (0)	91
13—Sam Donahue (0)	86
14—Irving "Babe" Rusin (12)	73
15—Vido Musso (8)	56
16—Aribur Rollini (13)	49
17—Sammy Musick (0)	36
18—Henry Bridges (0)	35
19—Julius Dash (0)	35
20—Dave Harris (0)	24
21—Saxey Mansfield (22)	24
22—James Keith (0)	17
23—Joe Thomas (16)	16
24—Jimmy Mundy (0)	16
25—Melba Hayden (14)	15
26—Dick Wilson (17)	11
27—Pete Mondello (0)	10
(None Under 10 Listed)	

ALTO SAXES

1—Jimmy Dorsey (1)	771
2—Toots Mondello (5)	352
3—Johnny Hodges (2)	349
4—Benny Carter (7)	275
5—Charlie Barnet (18)	212
6—Les Robinson (17)	95
7—Dave Matthews (16)	76
8—Hymie Shertzer (3)	74
9—Dick Stabile (8)	63
10—Boyes Brown (0)	62
11—Harlan Leonard (0)	51
12—Egil Bohn (0)	25
13—Earl Warren (0)	19
14—Bob Snyder (0)	19
15—Wilbur Schwartz (0)	18
16—Tab Smith (0)	16
17—Seoopa Carey (0)	16
18—Otto Hardwick (19)	16
19—Frankie Trumbauer (4)	15
20—Milt Yarnik (0)	15
21—Pete Brown (0)	12
22—Don Redman (20)	10
23—Al Colodaro (25)	10
(All Under 10 Not Listed)	

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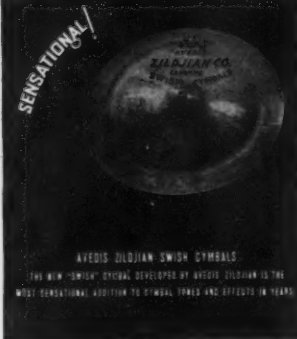
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TROMBONES

1-Tommy Dorsey (1).....	1648
2-Jackson Teagarden (2).....	1463
3-Glenn Miller (5).....	521
4-Jack Janney (19).....	225
5-Jay C. Higginbotham (18).....	190
6-Laurence Brown (11).....	124
7-Juan Tisot (4).....	96
8-Murray McEachern (8).....	85
9-Vernon Brown (3).....	73
10-James "Trummy" Young (21).....	43
11-Bruce Squires (28).....	42
12-Red Ballard (14).....	38
13-Will Bradley (0).....	31
14-George Brunis (24).....	30
15-Billy Rausch (13).....	26
16-Dickie Wells (0).....	20
17-Miff Mole (27).....	18
18-Floyd O'Brien (0).....	18
19-Richmond Henderson (0).....	16
20-Warren Smith (6).....	16
21-Lee Jenkins (25).....	12
22-Joe "Tricky Sam" Nanton (22).....	12
23-Bobby Byrne (7).....	11
24-Ray Coniff (0).....	11
25-Bennie Morton (12).....	10
26-Neal Reid (0).....	10
27-Russ Morgan (23).....	10
(All Under 10 Not Listed)	

CLARINET

1-Benny Goodman (1).....	1026
2-Artie Shaw (2).....	375
3-Jimmy Dorsey (4).....	226
4-Irving "Fascia" Prestopnik (3).....	191
5-Benny Carter (0).....	101
6-Johnny Mince (6).....	84
7-Woody Herman (11).....	72
8-Barney Bigard (5).....	34
9-Sidney Bechet (0).....	22
10-Clint Nagle (0).....	15
11-Gus Bivona (0).....	14
12-Pee-Wee Russell (0).....	12
13-Milton "Mesa" Mesirov (0).....	10
(All Under 10 Not Listed)	

DRUMS

1-Gene Krupa (1).....	1031
2-Ray Buden (2).....	378
3-Jo Jones (8).....	298
4-Buddy Rich (0).....	197
5-Ray McKinley (4).....	141
6-Sonny Greer (9).....	62
7-Lionel Hampton (7).....	60
8-Frankie Carlson (0).....	36
9-Cozy Cole (11).....	33
10-Dave Tough (13).....	28
11-Jesse Price (0).....	27
12-Maurice Purtill (0).....	23
13-Buddy Schuts (0).....	13
14-George Wettling (13).....	13
15-Chiff Leeman (10).....	10
16-Sidney Catlett (0).....	10
(All Under 10 Not Listed)	

PIANOS

1-Bob Zurke (1).....	477
2-Count Basie (3).....	475
3-Jess Stacy (4).....	470
4-Teddy Wilson (2).....	144
5-Joe Sullivan (8).....	101
6-Eddy Duchin (0).....	89
7-Fletcher Henderson (0).....	86
8-Fate Waller (7).....	81
9-Earl Hines (10).....	73
10-Duke Ellington (6).....	60
11-Willie Smith (0).....	44
12-Bob Kites (0).....	31
13-Mary Lou Williams (18).....	22
14-Art Tatum (5).....	18

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5-Nappy Lamare (2).....	177
6-Hy White (0).....	176
7-Allan Reuss (6).....	173
8-Al Avola (8).....	105
9-Eddie Condon (10).....	104
10-Ray Biondi (0).....	97
11-Floyd Smith (0).....	46
12-George Van Epps (9).....	39
13-Artie Bryson (0).....	27
14-Carl Kress (4).....	23
15-Django Reinhardt (0).....	17
16-Eldridge Ware (0).....	16
17-Teddy Bunn (0).....	16
18-Bus Etri (7).....	15
(All Under 15 Not Listed)	

BASSES

1-Bob Haggart (1).....	1175
2-Artie Bernstein (12).....	323
3-Walter Page (3).....	184
4-John Kirby (4).....	150
5-Pop Foster (6).....	131
6-Biddy Bastien (0).....	33
7-Harry Goodman (2).....	33
8-Sid Weiss (0).....	24
9-Israel Crosby (0).....	17
10-Gene Miller (9).....	15
11-Eugene Ramey (0).....	11
12-Winston Williams (0).....	10
13-Walt Yoder (0).....	10
14-Bank Wayland (0).....	10
15-Hayes Alvis (10).....	10
16-Artie Miller (0).....	9
17-Felix Jobbe (0).....	5
(All Under 5 Not Listed)	

FAVORITE SOLOISTS

1-Benny Goodman (1).....	605
2-Artie Shaw (2).....	220
3-Harry James (3).....	210
4-Pop Foster (6).....	178
5-Tommy Dorsey (4).....	147
6-Bunny Berigan (12).....	76
7-Louis Armstrong (14).....	69
8-Johnny Austin (0).....	46
9-Charlie Barnet (0).....	45
10-Lionel Hampton (7).....	30
11-Muggsy Spanier (0).....	21
12-Jack Teagarden (0).....	21
13-Joe Venuti (0).....	14
14-Ray Ellender (19).....	13
15-Jimmy Dorsey (15).....	12
16-Pete Johnson (0).....	11
17-Teddy Wilson (10).....	10
18-Bud Freeman (0).....	10
19-Ray Baudus (16).....	10
(All Under 10 Not Listed)	

UNDER-RATED BANDS

1-Woody Herman.....	111
2-Jimmy Dorsey.....	109
3-Duke Ellington.....	103
4-Gene Krupa.....	55
5-Harlan Leonard.....	53
6-Gene Gansford.....	41
7-Andy Kirk.....	32
8-Jan Savitt.....	28
9-Teddy Powell.....	23
10-Bud Freeman.....	20

Except for the bands listed here, it is impossible to tabulate other ballots, inasmuch as many hundreds of bands were mentioned. All others who received ballots, however, voted less than five each. Same is true for "under-rated musicians" and hence the abbreviated list.—EDS.

UNDER RATED SOLOISTS

1-Boyes Brown.....	55
2-Fascia.....	23
3-Sam Musiker.....	22
4-Erskine Hawkins.....	19
5-Jo Jones.....	14
6-Red Allen.....	13
7-Pete Brown.....	10
8-Mary Mues.....	10
9-Dick Stabile.....	10
(All Other Votes Scattered)	

SMALL COMBOS

1-Benny Goodman's Sextet.....	710
2-Bob Crosby's Bobcats.....	290
3-John Kirby.....	115
4-Adrian Rollini.....	111
5-Raymond Scott.....	74
6-Milt Herth.....	46
7-Tom Dorsey's Clambake Seven.....	39
8-Andrews Sisters.....	38
9-Muggsy Spanier's Ragtimers.....	27
10-Mary Mues.....	27
11-Herman's Woodchoppers.....	18

13-Louis Prima.....	12
14-Bud Freeman.....	12
15-Stuff Smith.....	11
16-Boogie Woogie Boys.....	10
17-Ink Spots.....	10
18-Knech Light's "Light Brigade".....	10
(All Under 10 Not Listed)	

GIRL SINGERS

1-Ella Fitzgerald (1).....	425
2-Billie Holiday (5).....	254
3-Mildred Bailey (3).....	251
4-Helen Forrest (0).....	166
5-Helen O'Connell (0).....	109
6-Bon Wain (7).....	104
7-Glenn Sims (24).....	97
8-Martha Tilton (4).....	96
9-Nan Wynn (20).....	65
10-Connie Boswell (8).....	39
11-Louise Tobin (0).....	39
12-Maxine Sullivan (0).....	31
13-Irene Daye (0).....	29
14-Bonnie Baker (0).....	20
15-Helen Ward (0).....	17
16-Marion Hutton (0).....	16
17-Fry Anderson (0).....	13
18-Paula Kelly (0).....	13
19-Edythe Wright (12).....	10
20-Ruth Gaylor (0).....	10
21-Kitty Lane (0).....	10
(All Under 10 Not Listed)	

MEN SINGERS

1-Bing Crosby (1).....	910
2-Jack Leonard (6).....	521
3-Bob Eberly (16).....	270
4-Bob Bon (17).....	223
5-Ray Eberly (0).....	197
6-Tony Pastor (0).....	188
7-Jimmy Rushing (21).....	86
8-Jack Teagarden (0).....	86
9-Louis Armstrong (19).....	85
10-Woody Herman (0).....	83
11-Pia Terrell (0).....	49
12-Danny Richards (0).....	49
13-Frank Sinatra (0).....	37
14-Kenneth Sargent (10).....	33
15-Eddie Howard (0).....	27
16-Bob Crosby (15).....	19
17-Harry Babbitt (0).....	18
18-Terry Allen (0).....	17
19-Darwin Jones (0).....	15
20-Sully Mason (0).....	15
(All Under 15 Not Listed)	

ARRANGERS

1-Fletcher Henderson (2).....	657
2-Glenn Miller (14).....	45
3-Duke Ellington (4).....	150
4-Larry Clinton (1).....	144
5-Bob Haggart (3).....	59
6-Jerry Gray (0).....	54
7-Bennie Kiesel (16).....	23
8-Jimmy Mundy (9).....	18
9-Artie Shaw (0).....	16
10-Fred Norman (0).....	16
11-Jimmy Ross (0).....	11
12-Benny Carter (13).....	10
13-Count Basie (10).....	10
14-Will Hudson (8).....	10
(All Under 10 Not Listed)	

KING OF CORN

1-Clyde McCoy.....	452
2-Guy Lombardo.....	331
3-Henry Busse.....	236
4-Fredie Fisher.....	108
5-Sammy Kaye.....	77
6-Kay Kyser.....	71
7-Ted Lewis.....	47
8-Billy Lyman.....	33
9-Russ Morgan.....	25
10-Artie Shaw.....	24
11-Don Strickland.....	14
12-Jan Garber.....	14
13-Bill Barlow.....	12
14-Eddy Duchin.....	10
(All Under 10 Not Listed)	

McKay, on Tenor,
Joins Donahue

New York—Stewie McKay, ace tenor man who left Isham Jones when Jones' crew disbanded recently, has been snapped up by Al Donahue. Al says he'll feature McKay's horn. Donahue's band clicked on its Fitch Bandwagon appearance last month.



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.....	1st Tenor Sax
.....	2nd Tenor Sax
.....	Clarinet & 2nd Alto
.....	Piano
.....	Bass
.....	Drums
.....	Guitar
.....	Male Vocalist
.....	Fem Chirper
.....	Arranger

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Varsity, Royale Labels Are Out

BY BARRELHOUSE DAN

You can stop holding your breath and twist the turntable. Eli Oberstein's new records are out on the market for sure. In two forms, the Varsity label and the Royale label, Eli's taken his first step—finally—in attempting to buck what many believe to be an already-overcrowded field.

Filtering through the list of commercial sides, in which Mr. Obie specializes for the coin machine trade, you'll come across four sides (Varsity) under Jess Stacy's name. One of them is good. It's a blues called *Jess Stacy* which spots, in order, Les Jenkins' trombone, Hank D'Amico's clarinet, Bill Butterfield's trumpet, Ed Miller's tenor and Jenkins' slihorn again, then out. Others in the band are Don Carter, drums; Sid Weiss, bass; Allen Hanlon, guitar, and Jess on piano. It's coupled with *Noni*, a steal from *Muskrat Rumble*, with Noni Bernardi getting credit for the lift. The same soloists play. Other titles are *What's New* and *Melancholy Mood*, the latter having a fine Butterfield (muted) chorus. Stacy's pianologues add flavor, but not enough. Except for the first side, you're left with a feeling that here was a session which didn't quite jell. Technically, the discs are okay. Carlotta Dale's vocals are sad. The numbers are 8076 and 8064, respectively.

Duke Ellington

"Lonely Cood" and "Bouncing Bouncancy," Columbia 35240; "Serenade to Sweden" and "Sergeant Was Shy," Columbia 35214.

That Ellington's is the most unappreciated band in existence is no secret among most musicians. And that his records invariably pack a punch is understatement. These four are not exceptions. Running down the list, there are Cootie Williams, playing his usual fine trumpet; Barney Bigard, skipping along on clarinet in a style definitely anti-Goodman, anti-Shaw and anti-anyone else you have in mind; Tricky Sam (real name Joseph) Nanton, whose plunger work on his slihorn has never been and never will be equalled in jazz; Laurence Brown, whose open trombone work's only weakness is its lack of consistent good tone; Johnny Hodges, certainly one of three top ranking altoists, and Harry Carney, baritone; Rex Stewart, trumpet, and—the whole band. The Duke's work has never been easy to describe. As a unit it functions with more homogeneity than any other in jazz' history. And Ivy Anderson, who never seems to rate a mention, fits the band as no other vocalist could.

High time the Ellington band got the recognition it deserves. Getting back to the discs, they're all great. Ensembles and solos are perfection.

Van Alexander

"Angry" and "In the Mood," on Varsity 8065.

A swing band, no less. You can tell because it is loud, and the drummer louder. The arrangements are modern, if not original, and the ensembles a.e. well performed. Who's the hot tenor, and hot trumpet? They're good.

But it takes more than two men to make any band of 1939 better than average.

Willie (The Lion) Smith

"Echo of Spring," "Fading Star," "Rippling Waters," "Finger Buster," "Pianonette," "Morning Air," "Concentrating," "Snack-away," "Boy and the Boat" and "Devil and the Deep Blue Sea," in Album CMS 1 issued by Commodore Music Shops, NYC.

Smith certainly is one of the most distinctive pianists of today. On these sides—all piano solos and virtually all of them original tunes—he demonstrates a remarkably sophisticated style. You can't class Smith's work as "hot," because it isn't. But neither is it corny. The kicks from Smith's fingers come in his subtle phrasings and unorthodox harmony patterns. Often he breaks tempo. To the real jazz purists, Smith's solos won't create much of a ripple. But to those who appreciate ingenious, and at times, weird stylings, the discs will be more than satisfactory. As an improviser, Smith is second to no one. But the refinement he displays may prove too subtle for some of us who are more accustomed to the virile, stomp-tempoed work of Hines, Ammons, Stacy, Johnson and their ilk. The album is a prize in itself, elegantly gotten up, and sells, complete, for \$5.50.

Sonny Burke

"Tea For Two" and "The Last Jam Session," on Vocalion 5139.

Another John Hammond discovery, Burke's band doesn't disappoint. It's a youthful white Detroit outfit, and the leader hails from Duke University. *Tea* is nicely arranged with Wayne Herdell's virile piano, Harold Hahn's drumming and a trumpet sounding very much like Charlie Shavers spotted. Reverse is a novelty, with Burke doing a good job vocally, and sporting additional solos. Check Burke's band as one to watch in 1940—the makings are there—all it needs is proper handling.

Harry James

"My Buddy," and "Willow Weep For Me," on Columbia 35242.

Harry's horn is just plain brilliant. Be it blues, pash stuff, jump music or novelty mularkey, Harry's work always fits right. *Buddy* finds him playing with much feeling, and Frank Sinatra's singing and a Dalton Rizzotto trombone solo do not hurt it. *Willow* is faster. Ralph Hawkins drives the band well on drums, Dave Matthews pops up for a short alto takeoff, and Harry's trumpet skyrockets around with never a clinker. For James fans—the disc hits the bull's eye 100 per cent.

Sidney Bechet

"I Want You Tonight" and "Lay Your Head," on Bluebird 10472.

A reissue, made in 1932, this waxing will appeal only to the rabid Bechet fans who see in their idol the epitome of that which we call hot jazz. Bechet plays clarinet and soprano sax, and is a stand-out on both. Tommy Ladnier's trumpet is also there. But aside from the Bechet-Ladnier work, there's little else to recommend. Too many of the bands today are recording better music, and if reissues are to be made, why not more outstanding stuff?



—Otto F. Hess Photo

They Thrill Boston . . . Les Brown, diminutive maestro from Duke University, and his band moved into Boston's Raymor Nov. 17 for a 3-week stretch. Reports emanating from Beantown indicate the Brown band is doubling business and at the same time, furnishing new kicks for Back Bay and Beacon Hill residents alike. Here Les is shown with Miriam Shaw, his songstress. They record for Bluebird.

Quintet of France

"Avalon" and "Sweet Sue," on Royale 1780.

First side is strictly Django Reinhardt, with his amazing one-string guitar work which at this late date is becoming a trifle trite. Second side, more Reinhardt, plus good Steve Grappelly fiddle and Art Briggs' trumpet. Students of guitar can learn a lot from Reinhardt's technique. But others won't find much new here.

Stuff Smith

"My Thoughts" and "My Blue Heaven," on Varsity 8081.

Stuff's electric fiddle, in a moving, mellow, and mild vein, takes the first, which is Stuff's theme. Portions of it sound like Goodman's more famous *Goodbye*, and it's pretty dull all the way. Reverse is a cacophony of Smith's gut scrapings, vocal chord scrapings and the scrapings provided by his band with portions of it providing acceptable jazz. But only portions. Clarke's tenor is the golden needle in the haystack.

Charlie Barnet

"Two Hearts Are Better Than One" and "Cuban Boogie-Woogie," on Bluebird 10479.

Charlie plays both alto and tenor on the first side. And the amazing thing about this crew is the way it knocks off the pops with a drive and abandon usually reserved by most bands for the sending arrangements. Reverse is a bring-down, 'cause it ain't boogie at all—just a pop tune with corny words referring to a Cuban dance. Judy

Ellington does the best she can with inane lyrics.

The Yas Yas Girl

"Fine and Mellow" and "Nobody Knows How I Feel," on Vocalion 05105.

Billie Holiday's grand blues number, the most outstanding composition of its kind this year, is being sung these days by every coon-shouter and chanteuse west of Jersey City. Merline Johnson, more often (and here) billed simply as the Yas Yas girl, tosses in her version. It isn't bad, although far below Billie's masterpiece on Commodore, and the accompaniment is average. Reverse is crap. Not even good blues. The kind of blues Ethel Merman sings. But for those who can't afford the costlier Holiday performance, here's a good 35-cent buy of the most sympathetic and touching blues to be written on paper in moons.

Coleman Hawkins

"Meet Doctor Fox" and "She's Funny That Way," on Bluebird 10477.

You can argue all night that Hawk isn't playing the tenor he played when he was with Henderson, before he went to Europe for a 5-year internment, mostly in Holland, but these sides may trip you up. Certainly they are the best he's made since he got back. *Foo* is at

Columbia Preparing Xmas Jazz Album

Bridgeport, Conn. — Columbia records is preparing a special jazz album of solo performances, to be released Christmas week and starring the instrumental solo work of such stars as Pete Johnson, Benny Goodman, Count Basie, Fletcher Henderson and others. Idea was originated by John Hammond, who is supervising the studio dates.

comfortably fast tempo with the Hawk horn emitting gutty blasts and unique phrasings, while the "B" side, aside from an affected, too-dramatical Thelma Carpenter vocal, displays Hawkins overriding a mediocre band to come through with slow, gorgeously played solo stuff unlike anything being played today in America by anyone. Note how Hawkins fights for breath on *Funny*, and how he works in ideas and notes that aren't there for other tenors. His band—personnel listed in the Nov. 15 *Down Beat* on this page—is crude, but then the whole show is Hawk and he doesn't let you down. One wonders how the Basie band would sound with Hawkins and Les Young sharing choruses.

Race Records

This department has consistently bemoaned the fact that most everyone, a few scattered musicians excepted, has overlooked all along some of America's most original, most sincere and most moving music. Good performances are far more common on the race lists than on the popular, hot jazz or classical lists, and often you'll hear an accompanying band (without even knowing who's in it) playing lovely backgrounds, always in the true blues idiom. Among the better race releases of November were:

VOCALION

Big Bill's *Preaching the Blues & Too Many Drivers*, 05096, and *Tell Me What I Done & Cotton Choppin' Blues*, 05149, with "hot instrumental" accompaniment; Curtis Jones' *Heavy Hip Mama & Private Talk Blues*, 05071, with guitar by Hot Box (Modulate to Next Page)

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THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

BY GEORGE HOEFER, JR.
(2 East Banks Street, Chicago)

Collectors and musicians who have read the book *Jazzmen* should feel an urge to visit Chicago's "35th and State" district where jazz history was made. Time has brought many changes and the jazzologist finds the Pekin Inn a police station, the Apex Club a meeting hall for a church, and the old Sunset renovated into the modern Grand Terrace. A vital link with the past can be found, however, at the Cabin Inn, at 35th and State, whose walls once reverberated to the blast of King Oliver's horn when the spot was known as the Dreamland Cafe. The inside looks much the same, and the statues with electric lights still are there. Jimmie Noone's band is there now, and he'll come to your table and tell how he brought his clarinet up from New Orleans.

Jimmie, of course, made those



Zutty

Vocalion discs featuring Earl Hines at the piano. The line-up at the time—the band was playing the Nest—originally the Nest—included Jimmie Noone on clarinet, Jerome Carrington at piano and Zutty Singleton on drums. When Wayne King played alto in Dell Lampe's Trio on ork Wayne used to listen to Noone most every night, along with other musicians, some of whom came to partake of "tenderloin steak known as 'bull bosom' and smoke reebers. The Apex bought out the Nest in 1926 and the joint thrived a year and half before prohibition enforcement brought an end. When the Apex opened Jimmie augmented his band to five pieces, including Noone's clarinet, Hines on piano; Joe Poston, alto; Johnny St. Cyr, guitar and banjo, and Johnny Wells, drums. Ollie Powers started on drums but died shortly after the opening.

COLLECTOR'S CATALOG—E. B. (Sullie) Sullivan, 1235 West Loyola, Chicago, Phone BR 14880. Record interests general, leans toward early boogie piano and obscure labels. Collection quite complete although he has a good list of wants and a strong duplicate list for trading. He's a professional cartoonist whose work has appeared in King syndicated papers and *Down Beat*. . . . Dan Qualey, 30 Joralemon street, Brooklyn, N. Y. Leans toward piano discs but has strong general list of general discs which he'll trade for piano work. He operates Solo Art recordings, 1600 Broadway, NYC. Has some fine Jimmy Yancey,

Clarence Lofton and Art Hodes piano solos coming out shortly. Watch for them, as they'll be reviewed in *Down Beat*. . . . Norman K. Ackerman, Rock Creek, Ohio. Record interests general with a strong yen for Chicago style music and Jack Teagarden. Has good supply of dupes. Now operates his own insurance agency in Rock Creek.

More collectors in the next "Hot Box." Let me know your interests, etc.

WHERE THEY ARE—Ray Miller, bandleader on the old Brunswick label, now is a general in the Mexican army, according to Bill Kees, a former Miller trumpeter. . . . Joe Steele, pianist with Chick Webb band on early Columbia and Okeh discs, now runs his uncle's cabaret in Atlanta, Ga., and using his own band. . . . Kokomo Arnold, Decca blues guitarist, now drives a bread wagon for a Chicago bakery. . . . Bert Bailey, once tenor sax with Fate Marable (1925) and Young's Creole band on Paramount, now leading "Bert Bailey and his Brown Buddies" at the Oasis in Milwaukee. . . . David North, pianist and buddy of Teschemacher, Freeman and others of the Chicago school, now retired from music and a maintenance engineer for the Tele-Register Corp., Chicago. . . . Paul Mertz, pal of Bix Beiderbecke's and vet of the old Jean Goldkette band, now is with Columbia Pictures music department in Hollywood. His home address is 6707 Drexel, Los Angeles.



Band Promotion angles are too often overlooked by leaders who should know better. Here is a sample of an inexpensive stunt which had the whole Chicago loop section talking. Wingie Manone's appearance at the Off-Beat Club for musicians was heralded by this sepien "angel" who walked down Randolph street eliciting comment from everyone. The costume cost a dollar. Similar angles (or angels) may be used in any town or city to promote a band's value at the box-office.

UNFORGETTABLE SOLOS

Adrian Rollini's bass sax solo at the beginning of *Riverboat Shuffle* by Red Nichols' Five Pennies, Brunswick 3627.

Collectors desiring personnel information must enclose a stamped and self-addressed envelope when contacting Hoefer. The "Hot Box" is a regular feature of the twice-monthly *Down Beat*.—EDS.

Roosevelt Scott's *Send Me An Angel Down* & *Do You Call That Right*, 05187, accompanied by small band.

Decca's race lists, always good, were not received at press time. They'll be in the next *Down Beat* reviews.

Classical Discs

Felix Weingartner, conducting the London Philharmonic, offers Handel's *Concerto Grosso No. 5* in D-Major, Opus 6 on two

Who's Who at Nicolle?

Minneapolis—Bob Chester followed Lawrence Welk into the Nicolle hotel here for the Twin Cities' first taste of Glen Miller.

Disc Reviews—

(From Page 14)

Johnson: Sonny Jones' *I'm Pretty Good at It & Won't Somebody Pacify My Mind*, 05124, with guitar; Blind Boy Fuller's *Woman You Better Wake Up & I Won't Matter Baby*, 05150, with guitar, and

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12-inch Columbia records, Set X-142. . . . Sir Thomas Beecham and the same unit play *Bizet's Suite from Carmen*, also on two 12-inch discs, complete in Columbia set X-144. . . . A 12-inch disc by the Pasquier trio features Haydn's *Musset and Faure*, coupled with *Parcel's Fantasia No. 3* on Col. P-49887-D. . . . Walter Gieseking, one of the greatest of modern pianists, plays Debussy *Preludes* (Book 2) on six 10-inch records, Col. set M-382, priced at \$6. . . . The Lener String Quartet, with Dennis Brain and Aubrey Brain starred, plays Mozart's *Divertimento No. 17* in D-Major on five 12-inch platters in Col. set M-370. . . . Dvorak's *Humoresque* and Kreisler's *Old Rejoice* are offered by Harry Bluestone, Addler, on Brunswick 8465.

Lily Pons in Album

Victor also has many sterling releases. Important among them is Rudolf Serkin's piano solo of Beethoven's *Sonata in F-Minor*, No. M-583. . . . Leopold Stokowski and the Philadelphia ork couples Stravinsky's lovely *Pastorale* with Chopin's *Prelude in D-Minor*, on Victor 1998. . . . Arturo Toscanini, in superb form, offers excerpts from Beethoven, Paganini and Beethoven with his NBC Symph group in Victor album M-590. . . . Yehudi Menuhin, no longer a child genius, capably handles Brahms' *Hungarian Dance No. 1* in G-Minor and *Hungarian Dance No. 17* in F-Sharp Minor on Vic. 2010. . . . And Lily Pons, soprano, accompanied by hubby Andre Kostelanetz' great orchestra, is starred in a new Victor (M-599) album titled "Lily Pons in Song." . . . Toscanini gives a version of the *William Tell Overture* to end all W. T. Overtures in Vic. album M-605. . . . Lawrence Tibbett, Giovanni Martinelli, Rose Hampton, Leonard Warren and the Metropolitan Opera chorus combine talents for Verdi selections, on Vic. red seal 15642.

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Personalities Figuring in the News



At Left, Glenn Miller's ace soloists sit one out. They are Ray Eberle, Tex Beneke, Marion Hutton and Miller. Musicians last week voted Glenn's crew second to Goodman in the *Down Beat* poll, not yet finished. At right Chet Brownagle's ork, snapped at Hollywood Beach Hotel, Hollywood, Fla., includes Mickey Cherep, Roberto Cervantes, Mabel Simmons, Jimmy Hampton, Bill Jones, Sam Keen, Brownagle and Oley Dietz.

Below, left, Jimmy Mundy at the Onyx Club, NYC, with Madeline Green, his singer, and Maxine Sullivan. Mundy's band was followed by Pete Brown's. At right, Connie Boswell, who is slowly regaining use of her legs, takes exercise. Broadway gossip has it that Connie and her mate, Harry Leedy, are parting.

Orchestration Review

BY TOM HERRICK

Man About Town
Published by Mills, arr. by Sid Phillips
Fine stuff by the Britisher, Phillips, who did such excellent work for the Ambrose band. This is a fast, bright composition replete with screwy chords, good clarinet in a slightly satirical vein.

Moonray
Published by Lincoln, arr. by Art Shaw
Artie in collaboration with a couple of other guys comes forth with a really pretty tune. It's commercial stuff but Artie does a swell job with an arrangement that swings modestly but in the groove.

Faithful Forever
(Arranged by John Watson)
Bluebirds in the Moonlight
(Arranged by Jack Mason)

I Hear a Dream
(Arranged by Jack Mason)
It's a Hap-Hap-Happy Day
(Arranged by James Noble)

Published by Famous
A good score from the new cartoon movie *Gulliver's Travels*, which may be another *Snow White*. It's a score you'll need. Commercial, yes, but not bad.

It Had to Be You
Published by Remick, arr. by Fletcher Henderson

This Henderson guy is the nuts. A Benny Goodman swing arrangement, this is in Fletcher's inimitable style with a fine intro, good sax stuff and a 16-bar trumpet chorus among other things.

RECOMMENDED

The Blue Room, published by Harms, arr. by Spud Murphy.
The Answer is Love, published by BVC, arr. by Charles Hathaway.
Copenhagen, published by Melrose, arr. by Spud Murphy.
She's Funny That Way, published by Robbins, arr. by Spud Murphy.
It's a Whole New Thing, published by Berlin, arr. by Vic Schoen.

Have you subscribed to the DOWN BEAT?

Rambling Along TIN PAN ALLEY

BY MICHAEL MELODY

Fred Forster of Forster Music reports that more than 15,000 copies of *Oh Johnny, Oh Johnny, Oh* were sold the first week of its release. Bonnie Baker's warbling on the Orrin Tucker Columbia release accounts for the tremendous sale.

Charley Straight, who back in the old days put out more tunes than the Alley has pluggers, has recently ground out *Empty Pockets* in collaboration with George Moorhead, with words by Harry Clokey. Mills Music has it.

Sammy Kaye has his "fix" all over the front of *It Seems Like I've Known You Forever*, one of Joe McDaniel's latest, authorized by Catherine Chew, Irving Siegel and Lew Lesser.

Feist's Kyser Movie Tunes

Enterprising Jack Robbins has concocted a system for choosing tunes to publish. Once a week the "song selecting committees" of Robbins, Feist and Miller get together for lunch and pass collective judgment on prospective song hits. The committees include, beside Robbins, Abe Olman, Murray Baker, Leo Talent, Harry Link, Bernie Prager, Ben Gilbert, Chuck Rinker, Lon Mooney and Herb Reis.

Feist is handling two tunes from the forthcoming Kay Kyser movie, *That's Right, You're Wrong*. They're *Fit to be Tied* and *N'Ya N'Ya N'Ya (You Can't Catch Me)*.

Teddy Wilson's record sale on the Miller numbers, *Booly-Ja-Ja* and *It's the Little Things You Do* has brought his total disk sales for the last four years beyond the one million mark, according to the Columbia Record Corp.

Johnny Mercer's new house, Mercer & Morris, will handle the songs for the new Schubert musical, *Three After Three*, tunes to be

collaborated by Mercer and Hoagy Carmichael.

New Firm's Good Start

A couple of novelties that ought to do well are Santly-Joy-Select's *Parade of the Little White Mice* and Spud Murphy's *Dance of the Doinks*.

Melody Lane, Inc., the new Hollywood firm started by Abe Frankl and Frank Kelton gets off to a nice start with *Sand and A Swin Song* to a *Dying Duck*.

After I've Spent My Best Years on You is a new Joe Davis, Inc., publication by Davis and Andy Razaf. Neil Lawrence, contractor for Davis, is the first Negro employee of a white music firm.

Will Osborne is recording *Between 18th and 19th and Chestnut streets*, the heart of Philadelphia, but played in blues style more akin to Philly's Harlem section.

Gulliver's Travels, the forthcoming Max Fleischer feature cartoon movie, features these Ralph Ringer-Leo Robin tunes: *Faithful Forever*, *I Hear a Dream*, *It's a Hap, Hap, Happy Day* and *Bluebirds in the Moonlight*. Famous publishes.

The Royal Music Company, recently organized by Roy Jacobs and Pearl Karlen, are publishing as their first tune, *You Bring Me Down*. The Inkspots have recorded it for Decca, and Les Brown has it on Bluebird.

Kaplan Pens Concerto

Sol Kaplan, a cousin of Jack Teagarden's vocalist, Kitty Kallen, recently completed a concerto for piano and orchestra, having studied piano with Vengerova, conducting with Fritz Reiner and composition with Scalero.

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Orchestra Personnels

Eddy Brandt

Hank Saltman, Herman Stanchfield, George McDonald, tenor saxes; Frank Tiffany, Red Burdland, trumpets; Hal Kohn, trombone; John Potoker, Nat (Skopis) Poles, drums; Perry Dring, bass; Al Giroux, Sid Gluckman, Eddie Walker, arrangers, and Eddy Brandt, piano.

Bill Carlsen

Ed Bahr, Harry Bortner, Paul Peregrine, saxes; Dick Feige, Oliver Turner, trumpets; Lloyd Wilson, trombone; Vince Allotta, Steve Kosera, Otto Scharf, fiddles; Lee Simmons, piano; Gil Ruten, drums and vocal; Joe Potner, bass; Mickey Dowd, vocals, and Bill Carlsen, clarinet, sax and front.

Gene Beecher

John Kasper, "Skinny" Budd, Phil June, saxes; Alex Gray, Carl Agee, trumpets; Willie Newirth, fiddle, viola and ocarina; Jimmy Foster, piano; Phil King, drums; Nurdy Kuenel, bass and ocarina; Lorraine Elliott, vocals, and Gene Beecher, guitar, vocals and front.

Art Paulson

H. A. Tennyson, Percy Brooks, Roy Hammerlag, Jimmy Granato, saxes; George Winslow, Royce Janszen, McRae Adams, trumpets; John Coleman, Buck Scott, trombone; Charles Peterson, guitar; Jess Straub, drums; Herb Waters, piano; Chris Gan, bass, and Art Paulson, front.

Ramona

Joe Estren, Marty Berman, Johnny Smith, Mack Robbin, saxes; Frank Davis, Jackie Koven, Joe Bauer, trumpets; Tommy Reo, trombone; Jack Fay, bass; Vic Engle, drums; Perry Silberg, piano, and Ramona, piano.

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The Squeeze Box Use Fiddle Part When Playing With a Band

By Bill Sweitzer



Looking over the response to my column, I notice that many of the old problems of the average accordionist still remain unsolved.

The question of accordion parts in orchestrations, for one thing, seems one of concern for many up and coming accordionists. Personally, I have always thought the violin parts were satisfactory, although I would suggest that the publishers mark the harmony in each measure to facilitate the reading of the part. It is really a conductor's score with all necessary cues and obligato suggestions. I have found that most band leaders have very definite ideas of their own as to how the accordionist should play, so that unless the arranger spent a lot of effort on the accordion part, it probably would not have much value to the average swing accordionist.

I have received several letters asking about books or material which would explain certain accordionists' styles of playing. As far as I know there is not much of this material available and I suggest that those accordionists develop their hearing and musical intuition. Much can be gotten from radio, and phono records. In analyzing styles for my column, I record the artist's style with my own recording machine and then I play the record until each lick or fill-in is memorized. One should not neglect to develop his technique to the same level of the performer whose style he desires to emulate.

Another current question is, why Benny Goodman, Artie Shaw and several other top flight swing bands, are not featuring accordion. Now, there you have a real topic for argument but, I ask you, why worry about a little thing like that as long as we accordionists continue to be working much more steadily and at as good or better salaries than the average brass or reed players? So, with this thought in mind, I'll say, see you next time.

New Silver-Bruce Songwriting Book is Off the Presses

How to Write and Sell a Song Hit, by Abner Silver and Robert Bruce, published by Prentice-Hall, 203 pages, \$2.50.

Lest the tyro songsmith think this volume the key to quick riches in short order, it must be pointed out that the "how to sell" portion of the title isn't written as confidently and with as much enthusiasm as the preceding chapters. The book is an excellent source for amateurs, however, inasmuch as it gives ideas, tips and slants which should benefit all who intend hitting the song market with original compositions.

There are numerous examples of how unknowns have sold a hit song, and how publishers turned down tunes which later became national faves. But the authors neglect to tell how to duplicate those examples. Obviously, no one could lay down concrete formulas for success—but judging by the title, a reader has a right to expect such information.

Songwriters can learn professional twists here, just the same. And that's the most any writer can offer.

Brother Jackson's Holiday Carbons

New York—Brother Jackson, scat singer with Johnny Messner's band at the Hotel McAlpin, pulled a surprise the other night when he started singing *You Bring Me Down* like Billie Holiday. Long a follower of la Holiday's style, Jackson clicked with his version so well that he plans to ape her more consistently, according to Kappi Karlen.

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Nicomede, Gaviani Back From Europe

Altoona, Pa.—"We are glad to be back. We saw too much. The States look awfully good."

Thus did Joseph W. Nicomede, head of the Nicomede Music Co., here, describe his return on the S. S. *Arandora Star* from Europe last month. Accompanied by Frank Gaviani, noted Boston accordionist, Nicomede's ship was forced to change its course nine times on the Atlantic. They had been touring Italy and France. Both declare they have had enough "European sights" for a long time to come.

Estes Joins Newman

Boston—Bud Estes, 21-year-old arranger, has been added to Ruby Newman's band payroll. Estes stresses jump scorings.

MCA Adds to Its Colored Band Dept.

New York—Signing Benny Carter to a long term binder, Music Corp. of America last month began a long-delayed invasion of the colored band field. With Count Basie as its ace Negro item, MCA has long been content to sell white bands alone.

Carter's signing came on the heels of the signing of Harlan Leonard, jump outfit from Missouri. Teddy Wilson and Al Cooper's Savoy Sultans also are MCA property. Indications now are that the agency, still the largest in the world, will make it hot for the others who heretofore have had a corner on the sepia combines.

Ha!

This is the note, verbatim, the eds received recently from Francis Marquis, representing the Al Kavelin band:

"Maestro Al Kavelin was proffered recently 25 grand for his musical monicker 'Cascading Chords' by a big national advertiser for use as a trade name, but Kavelin negated the deal on the assumption that if it means so much to someone else, it should eventually mean so much more to him. . . ."

King Cole at Kelley's

Los Angeles—The King Cole Trio followed pianist Bee Turpin into Kelley's in Hollywood. Bee joined the Virginia Massey trio at Keith Jones' downtown.



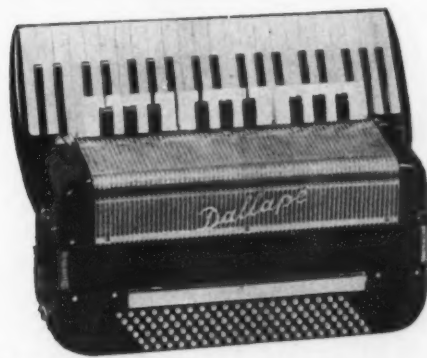
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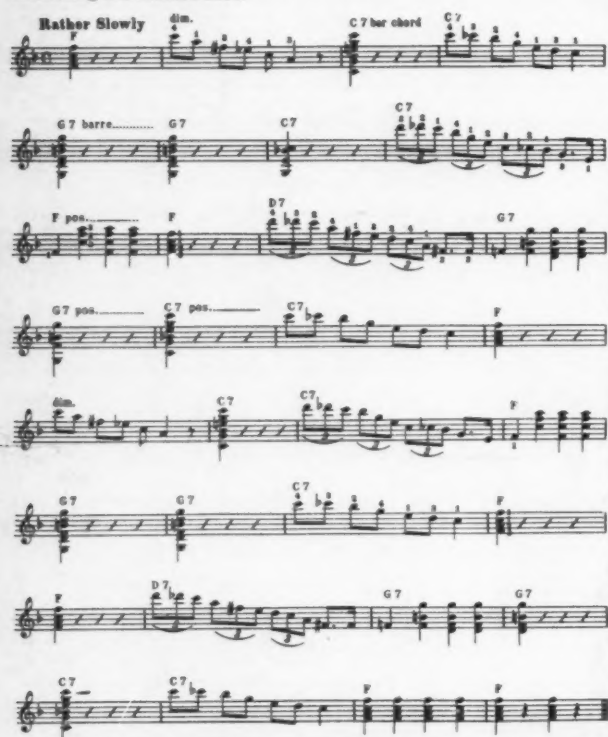


• Guitars and Guitarists •

Descending Chords Used In Orch. Arrangement

By Charles Amberger

Here is a 32-bar chorus guitar part from an orchestra arrangement. Note that the dominant seventh and diminished seventh chord runs descending are utilized here.



By request, I shall start my next article in *Down Beat* with a system on hot single string melody. Questions you have on guitar playing should be sent me in care of *Down Beat*, 608 South Dearborn, Chicago. And please enclose a self-addressed and stamped envelope if you want a personal reply.

Pittsburgh Musicians Face Sad New Year's Eve Job Situation

BY MILTON KARLE

Pittsburgh—Unless the State Liquor board lifts the holiday-booze ban temporarily, New Year's eve promises to be a "dead pigeon." The date falls on a Sunday, and if the law is observed, everything will be closed up tighter than the proverbial drum from midnight Saturday until 7 Monday morning.

KQV Joins Network

So musicians are crossing their fingers in hopes that they'll be working when the new year breaks

through. But unless the hotels and night spots get together and do something there is apt to be 50 per cent less work for musicians than on previous New Year's eves. Local bands stand to profit from

Man of the Hour

Los Angeles—To everyone who has written CBS asking who the "terrific guitarist" is on the Monday night *Blondie* radio show starring Arthur Lake and Penny Singleton, the press department of CBS has the answer. The guy is Perry Botkin, one of the ace guitarists on the Pacific coast.

WHERE IS?

JACK STALEY or BOWERS, a banjo player from "way back?"

WOSTO FERO, trumpet, formerly with Isham Jones?

JIMMY STRONG, of Louis Armstrong's old Hot Five renown?

MONTANA TAYLOR, veteran boogie-woogie pianist?

ROMEO NELSON, old time pianist?

JOHNNY CARSON, trumpet player with Isham Jones for years and then with Gus Arnheim?

OLIVER BUCK (Obie Johnson) band leader? Please send your permanent address.

BERT LOWN, please send permanent address.

AL KATZ, band leader?

LOU PALMER, former singer with Jan Garber?

DAVE WADE, trumpet, send present address.

JOHNNY WILSON, sax and clarinet player, formerly in Hawaii?

JOSEPH BROADFOOT, piano player?

GEORGE HOLLS, alto saxophonist formerly of the "Deep Paradise Orchestra"?

ROBERT RICHARDSON, tenor saxophonist, formerly of the "Deep Paradise Orchestra"?

CLAUDE HUMPHREY, drummer, formerly with Boyd Raeburn?

MERRILL RAMSEY, piano player, formerly with Boyd Raeburn?

TOMMY CHRISTIAN, saxophone player of New York City?

GEORGE BURNETT, trumpet player formerly with Jess Kirkpatrick?

EARL WILKIE, singer, who recorded "Can't We Try Again" in New York City several years ago?

WE FOUND!

WILLIE LEWIS may be reached o/o American Express Co., Lafayette, Holland.

HERB FINNEY now lives at 402 E. 74th Street, New York, N.Y. Has been with Lunt and Fontaine for the last two years.

PAUL CREEDON may be reached in care of Herb Finney, above.

LOIS BEST, who formerly sang with Lawrence Welk, is married to Jules Herman, first trumpet with Johnny (Seat) Davis. She is living at the Ruth Manor Apartments, 5518 Winthrop Avenue, Chicago, Ill.

IRA J. WRIGHT's permanent address is 3300 Eastern Avenue, Baltimore, Md.

the recent addition of station KQV to Elliott Roosevelt's 102-station Transcontinental Network. . . .

Young trumpeter Bobby Seraff astounded Glenn Miller's boys with his tremendous trumpet stuff. Only 23, Seraff is a chemical engineer at the Mellon Institute during the day, and chooses not to get into the music business.

Roger Boyd Draws Raves

The Willows took a financial shellacking and closed owing maestro Benny Burton \$100 for a past

engagement. . . . The hand picked pit band conducted by Max Adkins at the Stanley theater is gaining nice comment. . . . The Happy Felton boys (Solly La Perch, Kay Schmidt and Tommy Noll) stopped off en route to Chicago.

Sax Problems

Breath Control Cannot Be Overstressed

By Norman Bates



Breathing essentially represents the instrument's motive power. Controlling this power means physical perfection. To obtain fineness of this kind requires undivided attention to detail. Remember that trifles make

Before analyzing breathing as a whole, let's check the important elements depending on it for help. These include pitch, tone, dynamics endurance, intensity, continuity, expression, accent, tongue action, phrasing, and vibrato, etc., to name a few. Check them as you run over this routine. 1—Breathe abdominally, that is, deeply, not chestily, letting the air descend low in the lungs, pushing down the diaphragm and expanding the stomach muscles leaving the chest and ribs normally relaxed. Speed when inhaling is a prime necessity and no more than one half second should be needed to fill the abdomen to capacity. Open only the sides of the mouth to draw in each new breath.

Compressed Air Means Power

To get the greatest amount of endurance, intensity and continuity in the tone when exhaling, it is vitally important that air be under compression. It is this density or compression of the air from the beginning of the attack to the end of your breath that really moves the reed. *Compressed air means power and reed control.*

When breathing abdominally keep the abdomen distended as long as you can when projecting the air at the reed on each exhale. This makes and also allows the excess compressed air to be used slowly, to the best advantage before you gradually bring your diaphragm in, contracting your muscles under a steady tension until the air has been completely exhausted.

Test the air control daily for endurance, intensity, compression

and continuity, with a business card, noting your command of air placement as it hits the edge of the card just as though it were your reed itself.

As an added hint when starting or checking abdominal breathing, practice without the instrument until a fair amount of control has been attained. Be careful not to force too much air into the abdomen as it takes time to get used to letting the air fall low in the lungs and too much forceful practice will only cause strain. It is better to take small easy breaths at first until full command of the abdominal muscles are obtained.

The lack of breath endurance most common to saxophonists usually comes from the wasting of air through overloading of the reed with "excess air." The reed itself needs only a minimum amount of air speed provided it is compressed for after this point is reached it only becomes waste.

Vibrato and staccato must be supported by a consistent density of air behind each movement of the jaw and tongue action in order to get most efficient use of both without losing continuity of the tone. The same rules for pitch and expression, etc.

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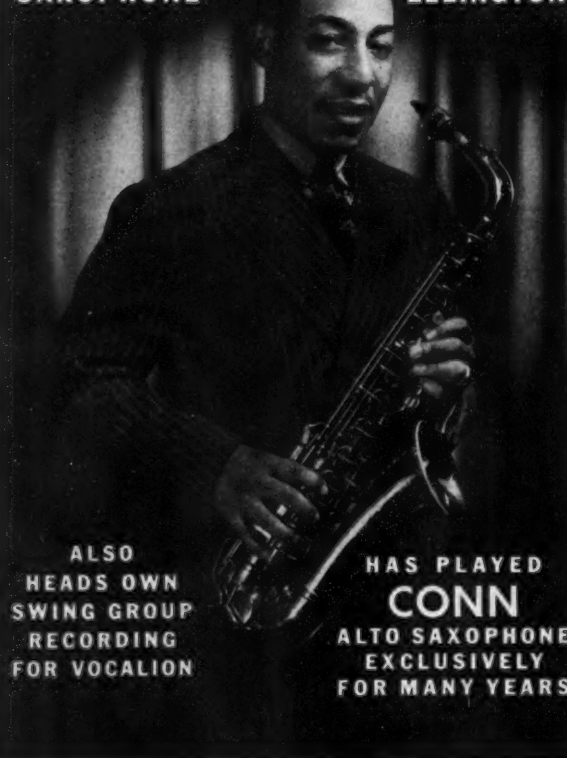
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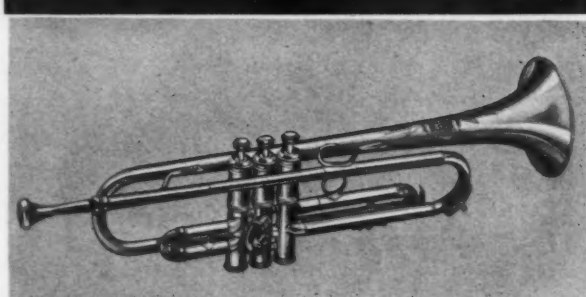
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His Erratic Driving Gets Him Pinched

BY EUNICE KAY

Cleveland—Seems like Johnny Singer, local maestro, has the law force on his black list. While driving from the Notre Dame-Navy game, Johnny stopped when he shouldn't have and didn't when he should have. He was promptly pulled in.

New Record Distributor

Charlie Stenross at Lyndhurst with a highly improved band . . . Mel Emerson still at the Carter after 45 weeks . . . Charlie Horvath of the Trianon still bringing in the best bands in town . . . Gracie Barrie will join hubby Dick Stabile's band soon.

Eli Oberstein's outfit, U. S. Records, has opened its Phonograph Distributing Co. here . . . Seymour Heller, local MCA head and former manager of Sammy Kaye's band, entertained Kaye and the boys at his home recently.

Hep Cat's Height

Bobby Mason, head of the sheet music department of Wurlitzer for years and now at Music Sales Corp., is leaving soon for Philly to be married . . . And then for the height of something or other, there was the self-termed "hep-cat" who, when asked whom he liked on tenor, replied, "Lanny Ross."

New Hep Jazz Society Opens Rooms in D.C.

BY WHITEY BAKER

Washington, D. C.—Newly formed "Washington Society for Modern Music" has opened a room down town and will have open doors for all traveling musicians. It's a real hep organization. Marty Emerson is prexy, Frank Garner is vice, Carl Mirman is secretary and Johnny Laughlin handles the dough.

Toot Wade, Capitol trombonist, owns a chicken farm. As yet he hasn't had time to install a p. a. system in the hen house. He figures he'll play Lombardo, Barron and Heidt records and that will save him buying corn to feed the critters. . . . Al Sakol, Gayety altoist, moved into a swanky new apartment and is now learning the culinary art. . . . Al Norton will wed Marion Dawn, his canary, as soon as Al's papers are final. . . . Jimmy Bright's drumming paces the Lotus ork. . . . Tommy Myles has gotten together a new outfit with Red Jefferson and Paul Jones, trumpet and tenor, respectively, being just two of the solid cats in it.

Bill Baldwin's house band at the Colonade, a colored dancette, rates with some of the top swing crews. . . . Bee Bee Cohen's drumming comes on like gangbusters. . . . Some of the best jazz men in town are in Al Oddone's hep ork at the Arcade. They are Bob Heimer, tenor, Buff Amorosi, skins, and Marty Wilburt, piano.

Starts Comeback The Hard Way



TINY ROSEN

Hot Springs, Ark.—Blinded four years ago in a motor wreck while traveling with Olsen & Johnson, Tiny Rosen had an eye grafted and regained his eyesight, only to lose it again last summer when an infection set in. Treatment at the Levi hospital here has brought him along again so that Tiny now can play over KTHS while waiting for the break he deserves. Rosen still holds F above high C for 90 seconds on trumpet and is noted for his work in the old Art Hickman, Paul Whiteman, Arnold Johnson and Hermie King bands.

Schoolboy Plays a Mean Tenor Up in The Auburn Woods

BY RAY TREAT

Auburn, N. Y.—If any name band leader is getting fed up with tenor men, it might be worth his while to take a trip into this neck of the woods some time after next June. Don't come before then because this lad is determined to finish school. He's Jimmy Gentile, a boy in his teens, and already he plays tremendous tenor.

ASCAP Clamps Down

Jimmy jams frequently at Laxtons with Al Dickens, drums, and Harold Van Ort, piano, and this reporter predicts that within another year Gentile will be among the top tenor saxes in the country. . . . The Top Hat lost the right to employ a band when the ASCAP clamped down, throwing Mike Peluso's band out of work. Having only a beer license, the management couldn't see its way clear to pay any money to ASCAP.

Manzone Looks Good

Larry Ruggiero (always a

ASCAP Fight Gains Ground In Milwaukee

BY SIG HELLER

Milwaukee—Because of what they consider the high-handed tactics and exorbitant demands of ASCAP, tavern owners here have organized the Tavern Music Protective Association in an effort to combat the ASCAP "evil."

Claiming that ASCAP is "not even licensed to do business in Wisconsin" and that it therefore is illegally taking \$500,000 per year out of the state through their "taxes," the new association has appointed John Eckert, president; Jack Leslie and Tony Scaler, vice presidents; Wiley Young, treasurer, and Sol Zein, secretary, to conduct their anti-ASCAP fight.

These men contend that ASCAP has no right to charge "high fees" for playing music that they feel already has been collected on in sales and royalties.

South Bend, Ind.—ASCAP has filed suit against the Indiana Cafe here for \$500 for failure to pay the 1939 fee for performance of its music. John Kolrick, manager of the Indiana, asked for a statement, pointed out that the ASCAP fee has been raised \$30 in each of the past three years, and added that he would let the court decide whether the fee is a fair one.

groover) now has his own outfit in a New York City spot. When asked why he plays the latin rhythm he does, Larry said it was because that weekly pay check was so nice. . . . It is felt that bandleader Joe Manzone, current vice-prexy of Local 239, has an excellent chance of being elected president.

Ex-Kemp Man Now Slurs With Childs

Englewood, N. J.—Earl Geiger, trumpet man whose slurring style gained prominence with Hal Kemp, is back slurring in his best fashion as a member of Reggie Childs' band, currently at the Rustic Cabin here. Others in Childs' ork are Jack Parker, Tay Olsen, Hal Little, Vincent Ciraldo, saxes; Hill Stump and Woody Fay, trumpets; Eddie Rhodes, trombone; Billy Page, piano; Fred Roberts, guitar; Rolland Hodge, bass; Don Kemery, traps, and Marion Kaye, Paul Carley and "The Three C's," vocals.

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(From Page 6)

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4695—"Soon" & "Strike Up the Band" (ditto above)
4724—"I Want to Be Happy" & "Tea for Two" (latter a Glenn Miller arr.)
4778—"Who Cares" & "Rose of Washington Square"
4790—"Smiles" & "Nobody Knows"
4839—"After You've Gone" (Jack's first vocal chorus occurs here) & "I'm Just Wild About Harry"
4877—"China Boy" & "Peg o' My Heart" (both Glenn Miller arrangements).

4885—"The Shiek of Araby" (vocal by Jackson) & "Shim Me Sha Wabble"
4925—"Who" & "Carolina in the Morning."

Warren W. Schell continues his Teagarden discography in the December 15 Down Beat. It will tell about Jack's now-famous recordings with Benny Goodman on the historic Columbia series sporting an all-star lineup.—EDS.

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Pub. by **NICOMEDE MUSIC COMPANY, Altoona, Pa.**



Turning from harmonies to aerodynamics for spare time recreation, members of Frankie Masters' band have taken up model airplane building. Shown here are Jay Matthews, trumpeter, seated, receiving instructions from (left to right) Saxist Carl Bean, Fiddler Dick Kessner, Trumpeter Norville Price and Frankie himself. The Masters band is playing a new type of sweet music to enthusiastic crowds at the Essex House in New York.

No Swing For Pisani, Now With Own Ork

St. Louis—Nick Pisani, who off and on worked as fiddler and assistant conductor of the Vincent Lopez ork for 10 years, opened at the Coronado Hotel here Nov. 17 with a new band.

Pisani only recently left Lopez. He also was a member of Ray Noble's original American band which sported such greats as Bud Freeman, Jimmy Cannon, Pee-Wee Irwin, Glenn Miller, Johnny Mince and others.

"No swing for me," said Nick, pointing at his band. "Look at that lineup. Three violins, three saxes, all doubling fiddles; one trumpet, an accordion, bass, drums, piano and a girl singer. We'll play sweet—too many swing bands running around loose today."

Pisani has been signed to a 7-year Wm. Morris contract.

Pickings Slim Around Toronto

BY DUKE DELORY

Toronto—Guys who are jobbing are finding pickings mighty slim. But Canada's blues and Dixieland dispensers, Frank Crowley and his Crowd are clicking on their eastern Ontario tour.

Ferde Mowry doing socko business at the Embassy . . . Rudy

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SONGS MOST PLAYED ON THE AIR

What's New (Witmark)
South Of The Border (Shapiro, Bernstein)
Last Night (Feist)
Are You Having Any Fun? (Crawford)
My Prayer (Skidmore)
El Rancho Grande (Marks)
Blue Orchids (Famous)
Day In, Day Out (BVC)
Lilacs In The Rain (Robbins)
Good Morning (Chappell)

Hanson, Port Arthur product now singing with Horace Lapp, is glad he doesn't have to return to singing in Ontario's backwoods dance halls . . . Gil Watson moved back into the Old Mill restaurant, replacing Carroll Lucas, who is now doing local radio work . . . New north side spot, Cafe Marimba, features xylophonist Jimmy Namaro's new band.

Wendell in Texas

Abilene, Tex.—Connie Wendell's band is set at the Italian Village nitory here for eight weeks. The band hails from the University of Wisconsin.

BG Still Not Satisfied With His Band Boys

BY LEONARD FEATHER

New York—In spite of all the changes made in his band in recent months, supposedly to make it more perfect than ever before, Benny Goodman still is not satisfied with the results.

Possibilities are that John Martel and Jimmy Maxwell will have been replaced by Dec. 1 on trumpets, and that Fletcher Henderson will have given way to another pianist, probably Milt Raskin, former Krupa 88 ace now with Teddy Powell. Joe Bushkin won't join as has been rumored.

Following the departure of Louise Tobin, whose illness for a time was critical, Benny brought in Kay Foster from Detroit, a beautiful blonde whose Bailey-like vocalisms made such a good impression on her broadcasts that it appears she will be kept permanently. Mildred Bailey cannot join the band permanently, as she is still under doctor's orders and her health would prevent her touring. She'll continue to appear with BG on the Camel show and recordings, however.

Sales Elected Hot Club Head

Boston—Grover Sales has been elected president of the newly-formed Boston Hot Jazz Club. Fred W. Cox is vice-prexy and John Warren Travers, sec. - treasurer. Residents of the Boston area interested in joining may write Travers, in charge of membership, at 47 Simpson avenue, Somerville, Mass. The club now boasts 30 members.

Art Hodes—

(From Page 7)

Herman liked his playing and has stuck to his belief in Hodes ever since, getting him auditions and all, even though little came of his efforts because Art lacked com-

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cial appeal. Meanwhile, Art kept plugging along on odd piano jobs in the metropolitan area.

Can't Analyze Style

It was while he was working a couple of nights a week out on Staten Island that Dan Qualey, of Solo Art Records, first heard him. On Herman's recommendation, Dan made the 2-hour trip (subway, ferry, and bus!) to hear Hodes. He kept coming back and last summer decided to make records by Hodes for Solo Art. *South Side Shuffle* and a blues that is unnamed as this is written are already out, with more on the way later. Hodes is the only white pianist to appear on Qualey's label, which includes Jim Yancey, Pete Johnson, Cripple Clarence Lofton, Meade Lux Lewis, and Albert Ammons—just about the best blues piano talent available!

Analyzing Hodes' style is no cinch. What can you say about it? It's thoroughly hot, and Art is unique among white pianists in his devotion to the blues. That about covers it, except to say that he got that way by hearing and taking in all the good piano he possibly could. His favorite records are Jimmy Johnson's *Snowy Morning Blues* and Pine Top Smith's *Boogie Woogie*.

Art has a fair following now and his Village job brings him more recognition every day. But he's one of those guys who won't change. On the top or on the bottom, Hodes will keep playing the blues, playing them the way they were meant to be played.

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Cincy Tenor Man Was Born in Jail

BY BUD EBEL

Cincinnati—Born just 25 miles north of Cincy in a jail cell (his pappy was sheriff), Russ Laubach today rates as the greatest tenor sax soloist this town has ever known.

Right now he's playing (and we mean playing) with Cliff Burns at Mariemont Inn. And he's the first side man this writer can recall stopping a show single handed. He's that terrific.

The local boys are on the outside looking in, on the whole. Work is none too plentiful. Billy Snider continues at the Lookout House. He has a wide following and is plenty potent in these parts. Johnny Long did a great job at Beverly Hills. New to this city, Long piled up a wide margin over his competition.

Freddie Fisher returns to Old Vienna, succeeding Deacon Moore, who was slightly tremendous. Fisher's band, it will be remembered, split here a while back. His new crew is like the old one. All Cincy is looking toward Bernie Cummins visit—the town goes for the Cummins music.

Jimmy James continues as top-notch outfit at WLW. Deke Moffett and band good for the winter at the Shubert Theater and ditto for Dave (Follow the Stick) Piatas, at the Gayety.

What this place needs is a good girl singer!

Another Spot Added To One-niter List

BY CLEVE CURRIER

Baton Rouge—It looks like an experiment gave birth to a new policy when Marion Cangelosi, manager of the Cedar Grove club at Gonzales, decided to try a name band in his spot for a change. He brought in Clyde Lucas, the first name to play the spot, and when, with a reasonable tariff, the place was jam-packed despite a driving rain, Cangelosi decided to make name bands a steady policy. Several hundred Baton Rougeans drove the 20 miles to the dance.



First Snow of the season found Vincent Lopez and Betty Hutton, jitterbug chirper who recently left Lopez to go out on her own solo in theaters, engaging in a makeshift snow battle. Looks like Vincent might have fared better wrestling.

Spike Free Work in Beantown

BY BOB DOUCETTE

Boston—Demands for free musical service in the name of charity have become so frequent and persistent that Local 9 had to take steps to eradicate the evil. Now free musical service, whether for charity or otherwise, is prohibited unless special permission is given by the Local board.

Also put into effect was the rule that members of the Local are not to participate in any jam sessions regardless of where they are held.

After being pushed around for years, Pete Herman has finally

started to click and is knocking off some nice spots for himself. . . . Jimmy McHale, back in town, stepped into the Blue Room of the Westminster, taking over Karl Rhode's spot. . . . Bert Lowe has the band in the Hotel Lenox's Blue Train.

Man Bites Horn

BY DUKE DELORY

Toronto—Alto man Maxie Fink and "Snap" Heifer, who plays tenor saxophone, aren't speaking. Maxie had a wisdom tooth pulled and proudly hung it on his horn for all to see and admire. But he contends that there was a choice morsel of tender white chicken meat stuck to the prided tusk, and that one night on the job when he was killing himself with a solo and had his eyes closed, that Heifer, sitting next to him, ate it off. Heifer could not be reached for a statement.

Baker Grabs Kulp

Albany—Jack Kulp, tenor sax star, has joined Bruce Baker's band at the Kenmore Hotel here. He formerly worked with Bobby Snyder, Bob Sylvester, Al Katz, Tai Henry and others.

Marvie George Has Fastest Omaha Ork

BY ED KOTERBA

Omaha—The Lighthouse is housing the fastest outfit in the north part of town in Marvie George's combo with Marvie on reeds; Jerry Kelly, guitar; Ray Parsons, piano, and Al Entriken on drums.

With radio station KOWH joining the nets, another Local 70 outfit will get work as a house band. George Johnson is expected to put in his bid. Meanwhile Local 70 continues to receive weekly checks from KOIL for the band that isn't there.

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Krupa Chirp 'Not Guilty' In Mixup

BY TED TOLL

Chicago—To eliminate necessity of hanging a sign saying "I Am Not LaVerne" on herself, Irene Daye, singing with Krupa in the Sherman's Panther room, wants us to publish that information.

It all evolves around a recent gangland murder. After a killing in Chicago and a subsequent stabbing on the west coast, a letter from an anonymous hoodlum to the stabbee mentions that his girl, LaVerne, "opened at the Sherman the other night, and if you get lonesome you can hear her on the radio. She's making 600 bucks a week now."

'Get Rid of That Guy'

Irene also added that she isn't making quite 600 a week.

"If you want to get fired—but graceful—play one tune all night." Such is the sage advice of blues pianist Frank Melrose. It seems that a midget piano on the job at The Ship, in Gary, broke Frank down after three nights work. On the fourth night he played *Organ Grinder Blues* for five hours, at the end of which time the boss approached trumpeter Pete Daly, who had the job.

"Get rid of that guy, frchrsks; all he can play is one piece!" the boss yelled. He got rid of the guy, all right, and the rest of the band, to boot. They quit.

Billy Rowe, ace Negro columnist and recent addition to the promotion department of Columbia records, confused us by mentioning "John Kirby's drummer, Morton Downey." Investigating, we were told by a guy who looked suspiciously like O'Neil Spencer, "Sure, I'm Morton Downey, but it's a gag."

Jim Dorsey Coming On

Kirby and the boys could probably go on ad infinitum in the Ambassador's Pump Room. Current option (the fifth or sixth) extends to Dec. 22.

The kids ought to really go for Jimmy Dorsey's fine jazz crew, coming into the Panther Room Dec. 29 for six weeks. . . . Stuff Smith and his Jonah are doing a gargantuan job over at Carl Cons' Off-Beat Club. Heretofore the club has carried a flock of assorted talent, but when Stuff and his gang were brought in, all the other entertainment was junked piece by piece, and now Stuff's band carries the entire load. . . . A young clarinet player named Bud Jacobson is rehearsing a little band that a lot of bookers and other guys would do well to listen to. It includes Boyce Brown's alto and Frank Spencer's drums among other attributes.

Beatty Adds Three

Little Longlac, Ont.—Tom Beatty and his Northern Gentlemen band have added Eddie Franks, tenor; Harold Sluggett, lead trumpet; and Stan Hykawy, bass, to their lineup. Beatty's band is employed regularly by the MacLeod-Cockshutt Gold Mines here. Tom thinks his band is the only one in the world employed by a gold mine.

The Kysers Hit the Big Time



Hollywood—Kay Kyser and band have really done it. After making a spectacular success of his Wednesday night tobacco show, all the time breaking records in theaters and on one-nighters, Kay and gang were guests the other night at the premiere of the new RKO movie pic, *That's Right, You're Wrong* which stars Kay himself, and his gang. A former North Carolina University cheer leader, Kay is shown here in center with Ginny Sims, right, and (left around Kyser) Sully Mason, Mern (Ishkabibble) Bogue and Harry Babbitt, all singers. Mason also plays sax and Bogue, trumpet. The movie premiere was held in Rocky Mount, N. C., Kyser's home.

Willie Farmer Gets Break in Albany

BY BART ZABIN

Albany, N. Y.—The newly decorated Goblet made a swell choice in grabbing Willie Farmer for its opener. Jack Drummond's trio plays between sets.

After four full months, Art Manse is still packing them into Dinty's. Professor Bell and his Four Gongs give out with alternate stuff. . . . Bruce Becker is back at the Kenmore and has a WABY-NBC wire two or three times a week. Other hotels are going for the cocktail combos, with the Three Sons at the DeWit Clinton and the Men of Note at the Ten Eyck.

The season seems to be progressing very nicely for out-of-town bands in the larger spots, but us local cats, we're just rehearsing.

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Fleming Davis Is Murdered!

Atlantic City—Pumping four bullets into the body of her common-law husband, Flemming Davis, 33-year-old Negro bandleader, Agnes Purdie walked to a police station and gave herself up. Davis died of wounds.

Davis lead the "Royal Sultans" band here and was well known in this area. Miss Purdie, 31, said he often knocked her around. The shooting followed an argument. She was held.

The "Royal Sultans" are well known around these parts.



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Stuff Smith Concert Soon

Chicago—Stuff Smith's jazz concert, first he has ever given on his own hook, will get under way at 8 o'clock Sunday afternoon, Dec. 10, at the Off-Beat Club here. Plans for the event were completed last week.

Jonah Jones, trumpet ace, and other members of the Smith crew will be starred, as well as other musicians in Chicago at the time. Carl Cons, Off-Beat manager, is in charge. The event is the first on the winter calendar for jazz fans and musicians who too long have gone without special swing programs.

Hill Billies Get In Hair of Minny Musicians

BY DON LANG

Minneapolis—An influx of hill-billy bands from the Twin Cities hinterlands is causing Union officials headaches no end.

Gordie Bowen Held Over

While local musicians wait around six days for their Saturday night job (sometimes), the Billies are being feted by the St. Paul Chamber of Commerce and others. Despite Union opposition, station KSTP finally succeeded last month in bringing a Des Moines outfit in for a sustaining program.

Gordie Bowen last month signed another three months' contract for his outfit at the Happy Hour, making it a 7-months steady date. Traveling bands had failed to make the spot jump, but Bowen is really doing the job with Nate Wexler's trumpet, Tony Costello's drums, Don Uhry's piano and Bernie Sundemeier's bass.

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Hit Broadway On a Panic!...

(From Page 8)

1932, when Teschemacher, a woman, thus was blown within a few feet of the ground.

Frank married Helen, but according to the story it was "just an understanding" and the marriage lasted only two years. Frank and Helen parted friends. In fact, George Wettling, now drumming with Paul Whiteman, and a friend of long standing, went into court and trumped up an "eye-witness story" that he saw Tesch beat Helen. They got the divorce without any trouble, on the grounds of Wettling's wild testimony, previously arranged by Helen and Frank. Tesch always did things the unusual way.

Gets Out to Denver

Tesch went out on the road with Garber in the fall of 1931, playing one-nighters and a hotel stand at the Muehlebach in Kansas City. The boys went as far west as Denver, where Tesch visited his older brother, Charles, who still lives there. But the tour became boring, and Tesch got homesick again, so he left and returned to Chicago—for the last time. He continued jobbing, always with good success because of his versatility and likeable nature, and in the spring of 1932, finally began rehearsing with Bill Davidson's band for a job at Myon's Paradise.

It was his last job. Death intervened, and suddenly.

Since then there has been many an argument over Tesch's passing. But George Wettling remembers the afternoon of February 29, 1932, as probably no one else does.

"On a Big Binge"

"There were four of us in the party," George recalled recently. "Tesch, Bill Davidson, Red Evans and myself. We started drinking at 1 o'clock in the afternoon and we kept it up until after it got dark. The big binge was at Charlie Straight's speakeasy on the fourth floor of the old union building in Chicago.

"When the party finally broke up I went on home. We were all pretty high. Next thing I knew it was about 9 in the morning and the telephone awakened me from my sleep. It was Bill Chandler. Bill said Tesch had just been banged up in a car smash.

Death at Dawn

"My wife and I jumped in the car and drove by and got Jess Stacy. Then we went like the devil to the Ravenswood Hospital. It was just 6 o'clock and still dark outside when a nurse walked into the corridor and told us our buddy was dead."

The records of the case, faded now, show that Tesch and Davidson went from the party Wettling described to the home of a girl Davidson was going with. They had dinner there. Inquest testimony revealed that Davidson admitted drinking one highball while awaiting dinner.

It was the last day of February, 1932, and a leap year February at that. If what Wettling says is true, about the afternoon party, then that was not brought out in the inquest. Davidson swore he was not drunk. Others testified he was. Some say Tesch and Davidson had girls in the car after they left Davidson's gal-friend's house, but if this is true, the sacks were dumped before 2 o'clock when Davidson and Tesch drove south in Bill's long 1928 Packard—purchased just two weeks before—the morning of March 1.

After making a stop at the Leland Hotel, Davidson returned to the car and started south on Magnolia avenue. They moved along, Bill at the wheel and Tesch dozing, Wilson avenue. But they got across. From out of no-

where came a Checker taxicab. The collision could be heard for eight blocks.

Tesch Bleeds Badly

Davidson's car struck the cab in the rear. Then the big Packard careened over the curb on the southeast corner of the intersection. It struck a tree. Even today the tree on that corner is badly scarred.

Teschmacher was flung from the Packard into the street.

John Dragonoff, driver of the cab, jumped from the wheel. He looked at his two passengers in the rear seat. They appeared uninjured. Then he looked out. According to his testimony the next morning at the inquest, he saw Teschemacher lying in the street, near the Packard. The young man was bleeding badly—his mouth, his ears and his neck. Dragonoff looked farther. He saw Davidson wandering about, dazed. The right leg of Davidson's pants was torn. Dragonoff ran to flag another cab, to get his passengers to a hospital and give them treatment. Then he waited for the police.

Davidson's Leg Wrenched

Eugene Piggott and John E. Langowski, of the 38th E. district, answered the call. They got an ambulance. Tesch was rushed to the Ravenswood Hospital, unconscious. Davidson was taken to the American Hospital. Treated for a wrenched right leg, Davidson then was released and taken to the Town Hall police station, where he made a statement and was tossed in a cell.

Dr. Harry C. Harris, making the official report of cause of death, later said "In my opinion, Frank Teschemacher died from shock and hemorrhage following an extensive basal skull fracture."

No Lights on Packard

It was brought out in the inquest the next day that Davidson was driving his car without lights, that he was speeding, and that he failed to stop at the intersection before proceeding. The coroner's jury nevertheless returned a verdict of accidental death and the case was closed.

Chicago musicians even today swear that Davidson, when told that Tesch was dead, snapped his fingers anxiously and with a pained look, exclaimed "damn it all—now I've got to go out and find another sax man." Davidson denies this and inasmuch as none of the musicians were at the police station when Davidson was told Tesch was dead, the story doesn't sound authentic.

Chicago musicians were slow to forgive Davidson, who plays trumpet, and since 1932 Bill has spent little time in the Windy City. Playing alongside Tesch in Davidson's band at the time Frank met death were George Zack, piano; Joe Snyder, alto; Red Evans, tenor; Mort Croy and Tommy Miller, trombones; Jack Church, guitar; Don Carter, drums, and Bob French, trumpet. Davidson now is jobbing in Milwaukee.

A Queer Coincidence

Bob Clitherow, a Chicago trumpeter who in 1932 lived near Wilson and Magnolia, recalls the morning Tesch was killed. "I was playing some old Chicago Rhythm Kings records with friends," Clitherow says. "It was very late. We were enjoying *Nobody's Sweetheart* when we heard a horrible crash outside. I ran out the door and up the street and found Tesch lying on the pavement dying.

"And to think—Tesch was on



—Davenport Times Shot

Rain doesn't stop Dave Rubinoff from thrilling an audience gathered outdoors. Here he's shown with a tiny mike, a Kontak, under the tail of his fiddle, with an umbrella providing shelter. More than 5,000 persons braved the rain to hear Rubinoff work—and Dave was heard all over the place!

that *Nobody's Sweetheart* side we were playing."

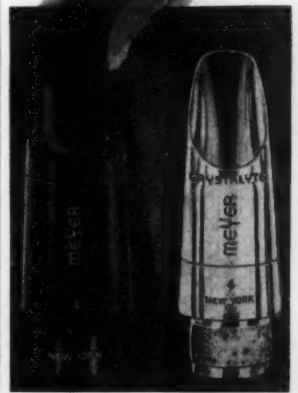
Lindbergh Tragedy Same Day

Only a few musicians in Chicago knew that Tesch had passed on. News of his death didn't make the daily papers that day, except in small agate type. There was a reason. Less than 12 hours after Tesch expired the headlines were filled with news of another great tragedy. Col. Charles A. Lindbergh's son had been kidnapped.

Services for the sincere young clarinetist, who had always been afraid of motor cars and who never learned to drive one because, according to his mother, he "never felt safe in one," were held March 3 at the C. Kampp and Son Funeral Home, 318 North Central Avenue. Burial was in Woodlawn Cemetery, Chicago, with the Rev. Arthur D. Klontz officiating. Wettling, Floyd Town, Jess Stacy and three other friends were pallbearers.

But what about Tesch's style, and why was he considered one of the great?

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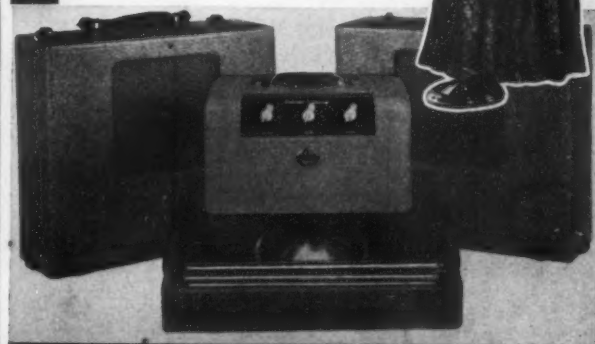
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